

# HIT PARADER

NEW IRON BUTTERFLY

JANIS JOPLIN

JACK BRUCE  
ALLMAN BROS.  
MANFRED MANN

EXCLUSIVE

**ALL THE WORDS**

TO HIT SONGS

ALBUM SONGS:  
"McCartney"

UP AROUND THE BEND

RUN THROUGH THE JUNGLE

DAUGHTER OF DARKNESS

SOOLAIMON

BABY HOLD ON

THE LETTER

PUPPET MAN

LET ME GO TO HIM

REACH OUT AND TOUCH  
SOMEBODY'S HAND

YOU MAKE ME REAL

LOVE ON A TWO-WAY STREET

LAY DOWN

IF YOU DO BELIEVE IN LOVE

WHAT IS TRUTH

FIRE AND RAIN

CECILIA

HEY LAWDY MAMA

MY WAY

IS IT ANY WONDER

DON'T STOP NOW



MASON WILLIAMS 2 SIMON and GARFUNKEL

# Simon and Garfunkel Bridge Over Troubled Water

COLUMBIA

186809

# 12 IN A ROE TOMMY ROE'S GREATEST HITS

ABC

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# Led Zeppelin II

ATLANTIC

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# TOM JONES Live in Las Vegas

PARROT

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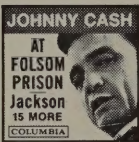
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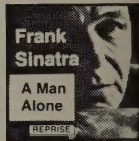
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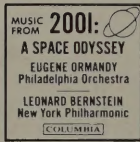
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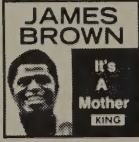
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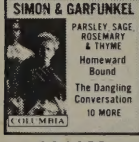
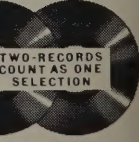
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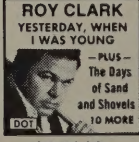
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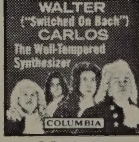
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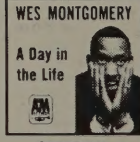
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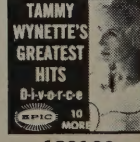
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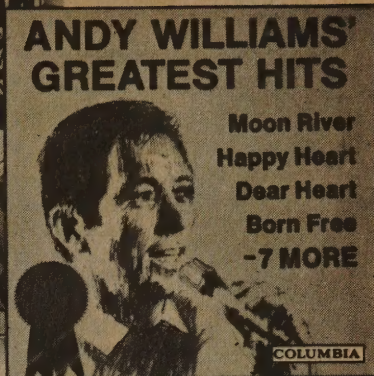
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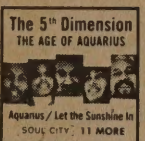
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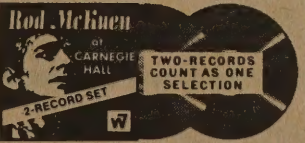
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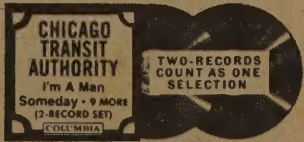
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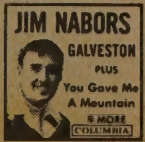
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# hit Parader....

SEPT. 1970

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- 8/JENNIFER *Listen*
- 10/MASON WILLIAMS *A Story*
- 12/JANIS JOPLIN *First Lady Of Rock & Roll*
- 14/CHAPTER THREE *Manfred Mann*
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- 48/THE SHOPPING BAG *What, Where, How Much*
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- 54/SHUGGIE *On His Own*
- 56/PLATTER CHATTER *What We Think*
- 62/READERS' REVIEWS *What You Think*
- 64/COMMUNICATION *By Dom Petro*

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## PARADE OF SONG HITS

### • DAUGHTER OF DARKNESS



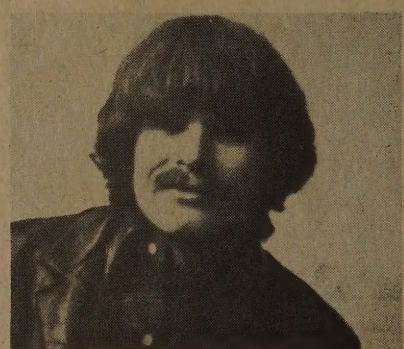
By Tom Jones

### • SOOLAIMON



By Neil Diamond

### • UP AROUND THE BEND



By Creedence Clearwater

**OVER 35  
TOP TUNES  
.....  
COMPLETE  
SONG INDEX  
ON PAGE 28**

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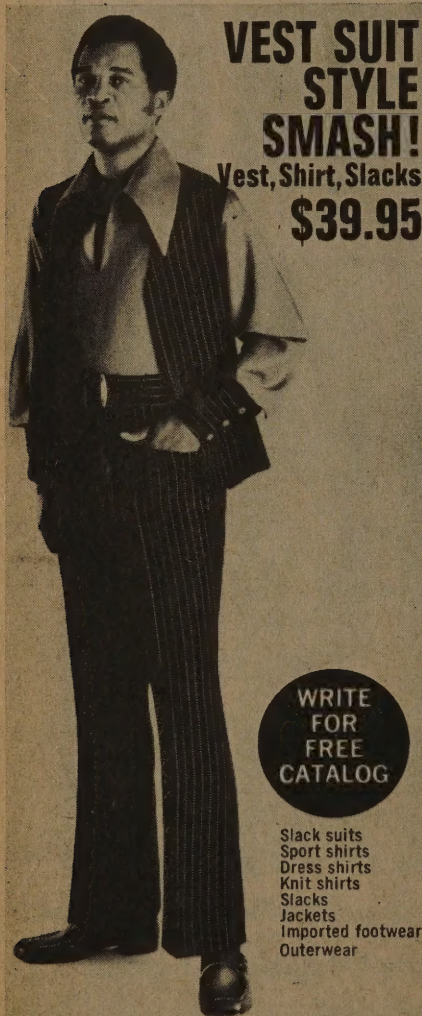
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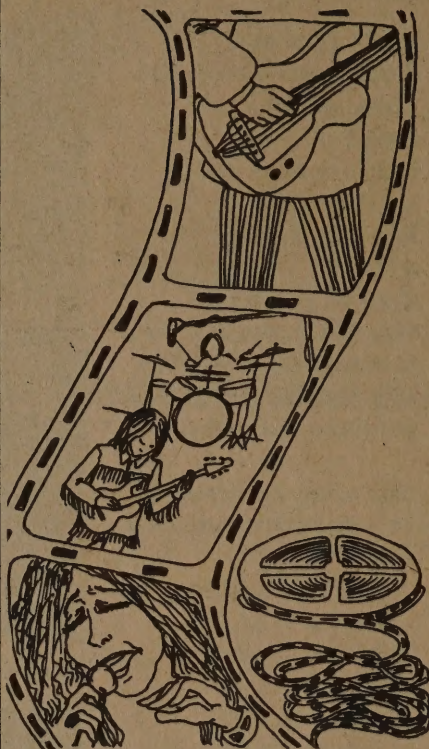
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## the scene



By Richard Robinson

As another issue runs out of the press, Hit Parader takes on a variety of new faces. We're getting into telling you how to do things at home, like getting involved in light shows on a hobby basis, and printing extended raps with artists who we think have something to say about their art and their method.

As always, everything in the magazine is subject to your approval since you're paying for your copy. From the letters that have been coming in most of the people we've been featuring seem to suit most readers. Of course we're always missing somebody in some particular issue that someone wants to know about, but that's always happening and that's why we hope you'll buy the next issue and the one after that to read about the people we missed this time around.

There has been some thought about having a Hit Parader poll in which you would vote for your favorite musicians, groups, songwriters, producers, and all the other people who make rock. Of course the poll would be based on skill and material produced as opposed to the length of some particular candidate's hair. If you're interested in such a poll, send me a card or letter and let me know and we'll organize it for the next issue or two.

\*\*\*\*\*

Among the features that we're presently working on for upcoming issues is one on swamp music. Now I must point out that swamp music is a phrase which Jerry Wexler, the Vice President of Atlantic Records, coined. It is used to describe the funky, white, emotional type of music that you'll experience when you see and hear Ronnie Hawkins or Bonnie And Delaney or Joe South sing. I happen to really like swamp music type music since I think that music should make me feel something first and think something second.

During the past couple of years, of course, rock music has been the other way around. You really can't dance to Iron Butterfly or Cream or Spooky Tooth as much as you can just sit back and let it all flow over you until you're surrounded and engulfed by the sound of white rock. The same is true of Led Zeppelin, King Crimson, and Jethro Tull. Not that there isn't a place for this kind of music as well, I just don't think one should necessarily exclude the other.

If you get into Bonnie And Delaney by the way, listen to the first Staple Singers album on Stax Records, "Soul Folk In Action". Delaney Bramlett was responsible for writing some of the songs on the album, in fact you'll find some of the tunes repeated on Bonnie And Delaney's first album on Elektra.

Also, don't let the fact that Joe South has hit singles put you off. His albums are highly emotional packages of really good soul tinged rock. Some of his lyrics are a little overdone, but otherwise I like his music.

Finally, the original swamp music album is one that you should try to search out. It was done by Lonnie Mack on Fraternity Records. It's Lonnie's only Fraternity album and his sole album prior to signing with Elektra. I've heard rumors that Elektra is planning to release that album soon and I certainly hope that they do since it is an incredible display for vocal and guitar playing talent by Mack.

\*\*\*\*\*

With that I will end my clever comments and hype for this issue. Write in and list your objections, comments, and whatever else you have to say about the only non-political rock magazine left. □ Your occasionally humble editor.

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# *Listen For* **JENNIFER**



*"If a song is good I can adapt it to my personal style no matter what it's history."*

**L**ong, lean, flaxen-haired Jennifer has, as one reviewer puts it, "the guts of Janis Joplin and the vocal beauty of Judy Collins". She is unique in her honest, straightforward approach to life, and her determination not to become a stereotyped show business

personality.

Jennifer is always Jennifer. A warm, relaxed human being who looks very much like a turn-of-the-century tintype come to life.

Her first major step into show business came when she got the role of

Sheila, the female lead in the Los Angeles production of "Hair". A part for which she auditioned five times. From the show's opening in December of 1968 until the following spring when she left the cast, Jennifer enchanted audiences with hits like "Easy To Be Hard", and "Good Morning Starshine". In fact, "Hair" director Tom O'Horgan once commented that "Jennifer was, in fact, Sheila, a vital creation of a demanding role."

Regular appearances on "The Smothers Brothers Comedy Hour", as well as appearances on "The Dean Martin Show" and "The Glen Campbell Goodtime Hour", and a recording on the Parrot-London label ("Jennifer—I Can Remember Everything") won fans for her from coast to coast, and generated offers for performances outside Los Angeles. So, after six months with "HAIR", Jennifer left the "Tribe" to launch a nightclub act at Mr. Kelly's in Chicago, Mr. D's in San Francisco and the Troubadour in Los Angeles, do a one hour special for ABC-TV called "Just Friends", and make a successful college tour with Mason Williams.

Unlike many young singers, Jennifer has a well-defined philosophy which she applies to the material she selects. "If a song is good," she explains, "I can adapt it to my personal style — no matter what its history. I like the idea of taking a song done by a heavy male group and approaching it from a softer, more feminine viewpoint. If I succeed, it becomes like a totally new song, for the tune may have been overlooked in the total impact of the sound created by the male group." As a result, Jennifer is likely to offer her audiences songs associated with groups like the Beatles, The Bee Gees, and The Rolling Stones, as well as tunes by Leonard Cohen, Jacques Brel and Joni Mitchell.

Her emphasis on the visual as well as the audible aspects of singing gives Jennifer's performances an unusual sense of totality. "I don't believe in a singer using her voice like an instrument — music should be a way to express yourself, not just your technique. It's the total picture that's important.

Jennifer's total picture includes the expressive movement of her long, slender hands, the flowing motion of her hair, and facial expressions and gestures which, combined with her lilting voice, establish a very special intimacy with her audience. □ Thanks to Karen Kritzer.



*Jennifer is always Jennifer. A warm, relaxed human being who looks very much like a turn-of-the-century tintype come to life.*



# **A MASON WILLIAMS STORY**

**F**or several years young people have been trying to put a tag on the talents of Mason Williams. But how can you label a man when accomplishments range from writing poetry, hit songs and television shows to creating a full-size poster of a Greyhound bus that is now part of the permanent collection of New York's Museum of Modern Art? When this kind of 15th Century versatility springs from the gitar-pickin prairies of Texas, the only apt appellation is - as a friend describes Williams - a "Renaissance Buckaroo".

Commenting on his own success, Williams says wryly, "Self-indulgence pays". His record of accomplishments seems to reinforce this evaluation. His recording of his own intricate guitar composition, "Classical Gas", not only climbed to the Number One spot on the record charts, but also earned two of 1969's Grammy Awards from the recording industry.

"Classical Gas" came about as a result of Williams' attempts to duplicate the incredible riffs of a Brazilian guitarist. "I never did figure them out," he admits, "but after a couple of months of trying to I write 'Classical Gas' so it really didn't matter."

Another of Williams' successful self-indulgences is a slim volume of poetry, lyrics, conundrums, photos and other products of his free-wheeling mind, collected under the title **The Mason Williams Reading Matter**. The seventh book Williams has written, it is the first to be widely distributed and his publisher, Doubleday, reported a staggering advance sale of 65,000 copies.

**The Mason Williams Reading Matter**, like all his other books, and in fact, all his other projects, has been culled from material in his journals. The **Mason Williams Journal** is an impressively bulky book with hundreds of finely ruled pages. In his journals (he has filled nine so far) Williams enters with impressive regularity and devotion, thought, events, poems, recollections, and reminders.

Each of his seven books has developed from an idea originally recorded in one of his journals. The books are **Bicyclists Dismount**, **Next To The Windows**, **Tosadnessday**, **The Night I Lost My Baby**, (A Las Vegas Vignette), **The Royal Road Test**, **Boneless Roast**, and **The Mason Williams Reading Matter**. Mason has three more books in this works, including a new kind of cookbook.

"We should quit mixing food with food," he says. "That's all been done. Now we should mix food with things. Like maybe a 'Parked Steak' — a steak held up by a bicycle kick stand. You cook it parked and then kick down the stand and eat it. Or maybe 'Boston Baked Ball Bearings' or 'Aluminum Potatoes' — aluminum always gets into the baked potatoes anyway — so why not just chop up foil and put it in? Or how about 'Rulers and Cream Cheese' for a precise measure of enjoyment?"

Like all of his books, all of Williams' activities reflect the endless stream of ideas he records in his journals. Until recently he served as Head Writer for the Smothers Brothers Comedy Hour, a position that he left to pursue his own multi-faceted muse. Having spent several years writing for television, (The Roger Miller Show, The Smothers Brothers Show, The Summer Brothers Smothers Hour, The Glen Campbell Show, The H. Andrew Williams Kaleidoscope Company Special, The Andy Williams Christmas Show and the Petula Clark Special) Williams was ready for a change.



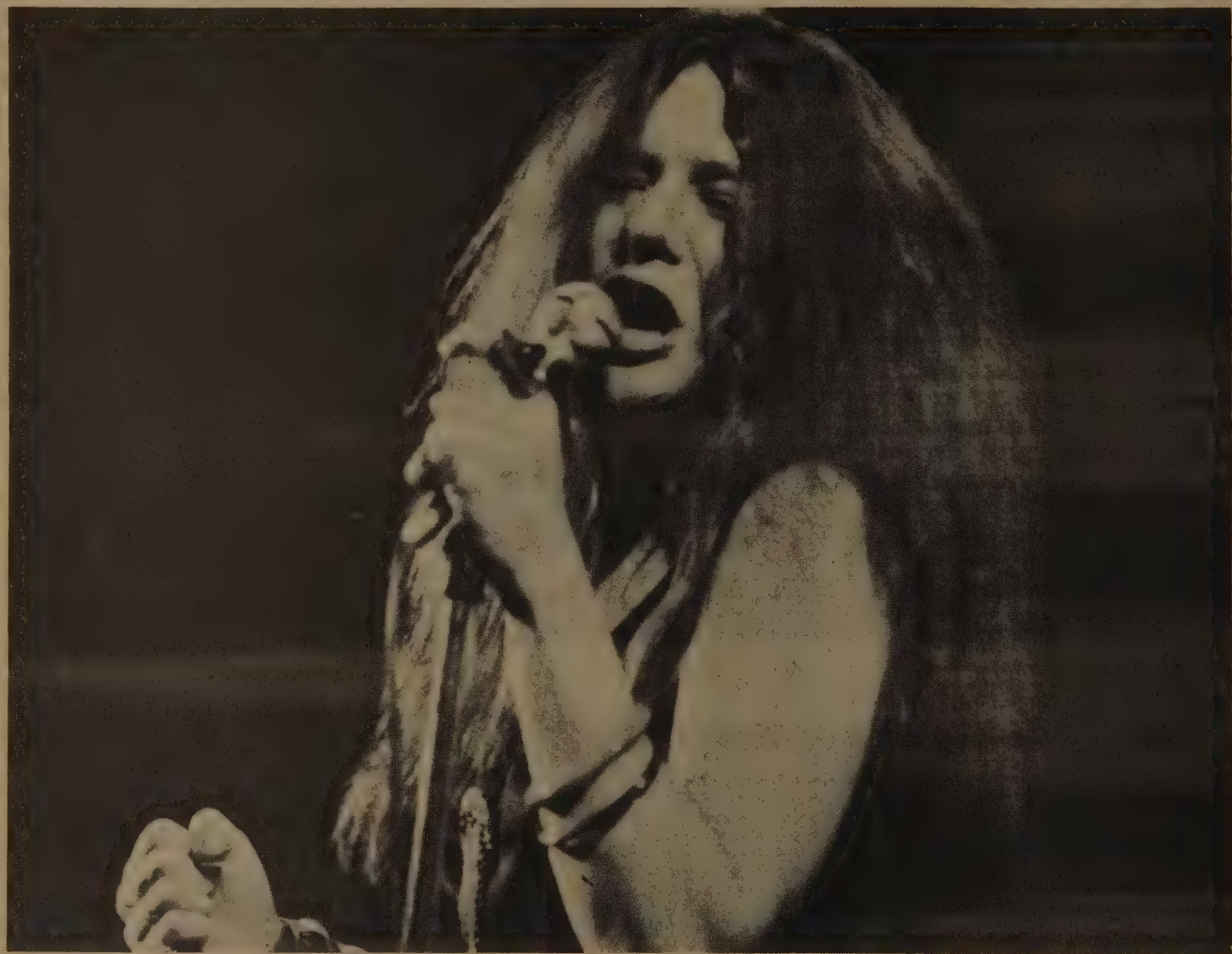
"I feel very lucky that I've been with some really creative people. For me to sit behind Tom and Dick Smothers for a couple of years has been better than any classroom. They

really approach their comedy scientifically. But Tommy saw that after a few seasons of writing TV I was getting involved in a lot of other areas — like records, books and movies,

(continued on page 46)

## Comments From

# JANIS



Janis Joplin raps about the early days and other quoteable things. Here she is folks, the first lady of rock and roll.

*On leaving Big Brother:* "It was a very sad thing. I love those guys more than anybody else in the whole world. But if I had any serious ideas of myself as a musician, I had to leave. Getting off, real feeling, that's the whole thing of music for me. But by the end, we were shucking. We worked four, six nights a week for two years, doing

the same tunes, and we'd put everything into them we could. We just used each other up."

*On her music:* "My music is not a cerebral trip. It's nothing without guts. I don't worry about whether it's musical, but did it get off!"

*On Port Arthur where she was born and grew:* "I was a sensitive child. I had a lot of hurts and confusions. You know, it's hard when you're a kid to be different. You're all full of things, and you don't know what it's about."

*On her roots:* "Back in Port Arthur, I'd heard some Leadbelly records, and well, if the blues syndrome is true, I guess it's true about me. So I began listening to blues and folk music. I bought Bessie Smith and Odetta records, and one night, I was at this party and I did an imitation of Odetta. I'd never sung before, and I came out with this huge voice."

*On getting into Big Brother:* "(A friend of Chet Helm's) told me Big Brother was looking for a chick singer, so I thought I'd give it a try. I don't know what happened. I just exploded. I'd never sung like that before. I'd been into a Bessie Smith type thing, you know. Big open notes. I stood still, and I sang simple. But you can't sing like that in front of a rock band, all that rhythm and volume going. You *have* to sing loud and move wild with all that is back of you. It happened the first time, but then I got turned on to Otis Redding, and I just got into

it more than ever. Now, I don't know how to perform any other way. I've tried cooling myself and not screaming, and I've walked off feeling like nothing."

*On her self:* "I'm a victim of my own insides. There was a time when I wanted to know everything. I read a lot. I guess you'd say I was pretty intellectual. It's odd. I can't remember when it changed. It used to make me very unhappy, all that feeling. I just didn't know what to do with it, but now, I've learned how to make feeling work for me. I'm full of emotion, and I want a release. And if you're on stage and if it's really working and you've got the audience with you, it's a *oneness* you feel. I'm into me, plus they're into me, and everything came together. You're full of it. I don't know, I just want to feel as much as I can. It's not wise always, but it's super-valid, and maybe it's much wiser. It's what 'soul' is all about." □ Thanks to Billie Wallingto for sending this over to Pop Wire.





## *Turn To* **CHAPTER** **THREE**

**T**he saga of Manfred Mann the group and Manfred Mann that group's leader is one of continual development and success at every level of contemporary musical creativity and experimentation. Beginning in 1963 with a group called The Mann Hugg Blues Brothers, Manfred Mann and Mike Hugg were soon joined by Paul Jones, Mike Vickers, and Tom McGuinness for a half dozen runs up the pop charts as Manfred Mann, one of the first groups in the British Beatle revolution.

Starting with success in London with their first single, "54321", the group soon hit the American charts in 1964 with "Sha La La", "Do Wah Diddy Diddy", and a number of other tunes which would be described today as more bubblegum than hard rock. But one only had to listen to the albums of the Mann group to discover that they were musically and creatively far away from bouncy bubblegum singles. In fact some of the sounds they delved into, such as "Watermelon

Man" on their "The Five Faces Of Manfred Mann" album, were not appreciated for years to come. In the case of "Watermelon Man", which features a horn and voice line so close to each other that one is often indistinguishable from the other, Blodwyn Pig was experimenting with the same effect in late 1969.

By the time their greatest hits were ready for album packaging, Tom McGuinness, the only member of the group who had not been with the Mann Hugg Blues Brothers, had been replaced with Jack Bruce and the sounds were in the vein of "My Little Red Book" which they did in the movie, "Pretty Flamingo" which was banned on radio stations across America for somehow having objectionable lyrics, "Satisfaction" which is done instrumentally, and others. And if you listened carefully to the album you heard not only excellent musicianship but a voice that is in the great classic tradition of the soul

singer of America. Paul Jones felt every word of it and communicated that feeling.

By 1967 Paul Jones was gone. Paul Jones who used to hang around with Brian Jones before there were Rolling Stones. Paul Jones who was to make a movie that would be hissed at it's New York preview. Paul Jones who cut a tribute to Sonny Boy Williamson on the flip side of his single "I've Been A Bad Bad Boy". And Jack Bruce played bass on the tribute. Just Paul and Jack and music.

Michael D'Abo was the new lead singer and the second segment of Manfred Mann was on the way. A hit record written by Bob Dylan, "The Mighty Quinn", followed along with some very nice, Kinkish music like "Ha Ha Said The Clown" and "Semi Detached Suburban Mr. Jones". From there the group went on to score the film "Up The Junction" which was a brilliant, jazz oriented score-something totally ignored by the rock world but still and forever a minor classic.

Then poof.

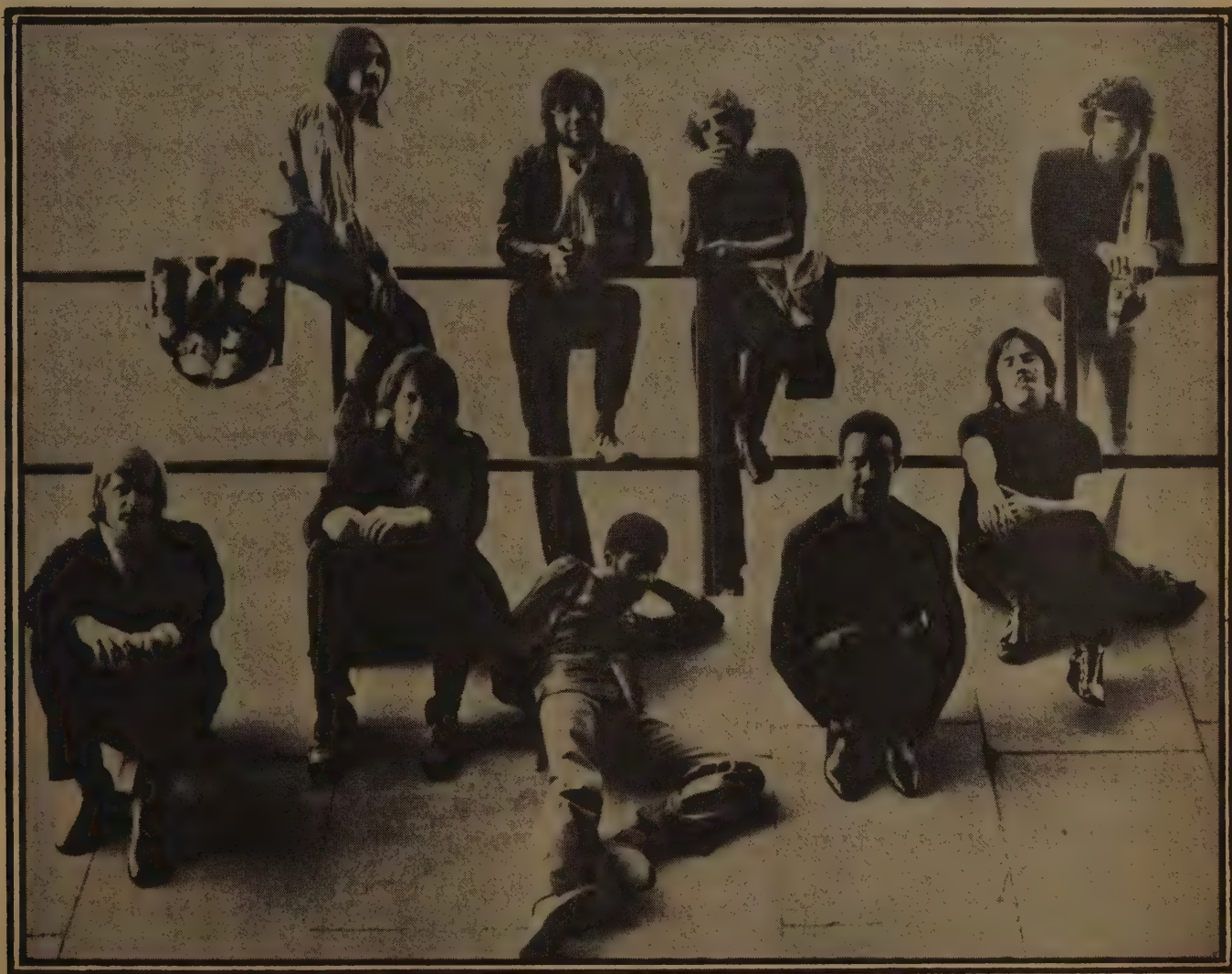
"We took the decision to disband Manfred Mann in June of last year because we did not want to look back in a few years time and see that all our musical achievement amounted to was a lot of pleasant hit records," says Manfred.

And as for the new group, Manfred Mann Chapter Three, a little of which was beginning to break through before the progression of the old group was called to a halt, ....

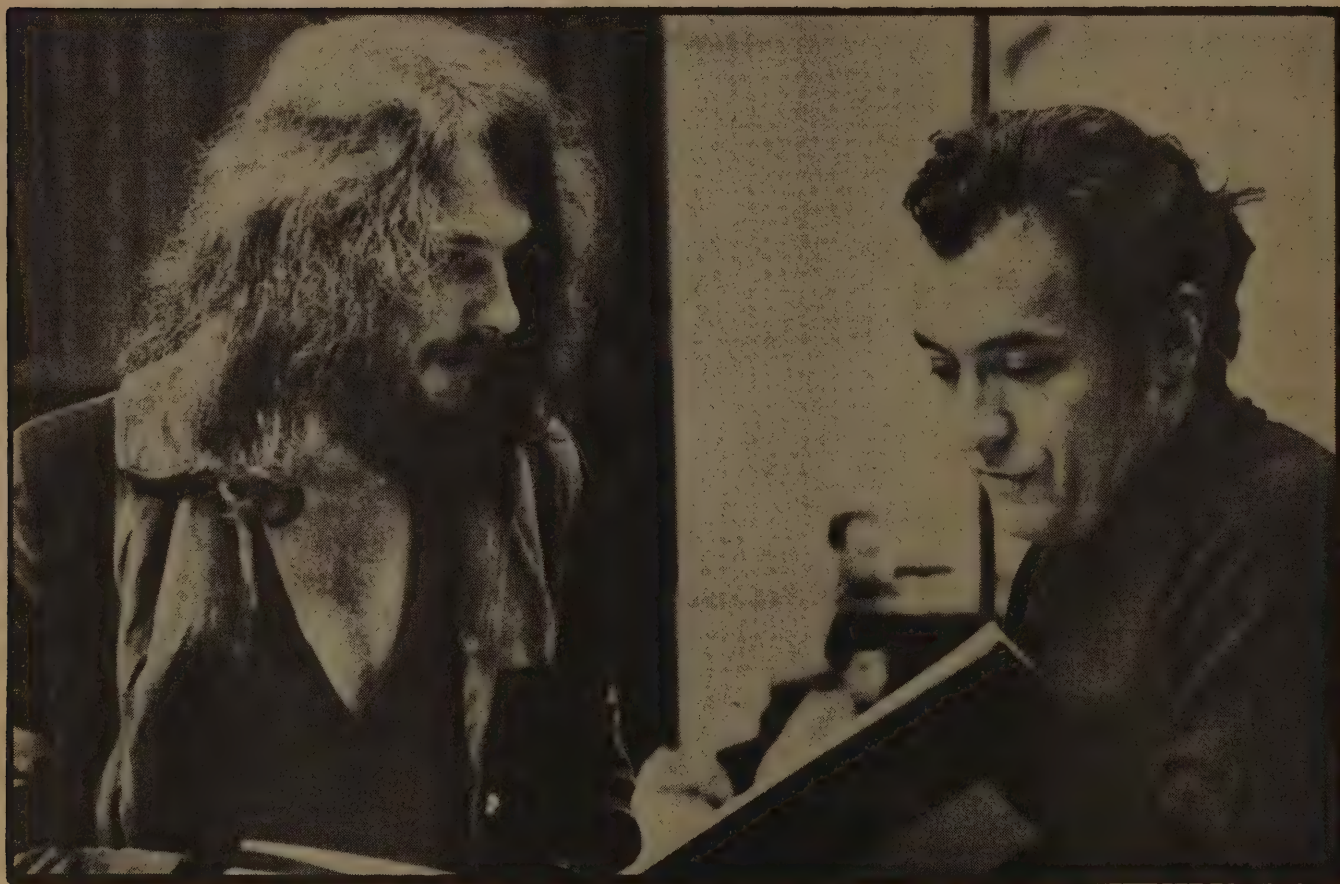
"We now feel that there is an atmosphere of acceptance to a wider range of music and although we intended to become a jazz group, when it came down to it, we discovered we were playing a music which does not fit into any category," Manfred says.

So, once again it is left for us, the listener, to decide. Perhaps this time we won't miss it! □ Richard Robinson. The albums referred to are: "The Five Faces Of Manfred Mann" on Ascot - AIM 13018; "Manfred Mann Greatest Hits" on United Artists - UAL 3551; "The Mighty Quinn" on Mercury - SR 61168; and "Up The Junction" on Mercury - SR 61159. The new line-up of the group is, Mann, Hugg plus Craig Collinge an Australian drummer, Bernard Leving who has worked with Stockhauser, and Steve York who was bassist for the Graham Bond Organization and East of Eden before joining Chapter Three.

For live performances the group will be augmented by a five piece brass line-up comprised of baritone sax David Coxhill, trombone Paul Rutherford, trumpet Sonny Corbelt, tenor sax Carl Griffith, and tenor sax Clive Jenkins.



# THE STORY *Behind The* SYMPHONY



*Ian Anderson of Jethro Tull and Zubin Mehta, famed young conductor of the Los Angeles Philharmonic Orchestra, discuss musical selections for the special.*

**H**e has been described as "a stork with St. Vitus' Dance", "a show stopper", and "the most visual entertainer since Mick Jagger". He is Ian Anderson, flautist, chief writer, Super-performer, and leader of Jethro Tull, one of the three contemporary music groups to co-star with Zubin Mehta and the Los Angeles Philharmonic Orchestra on the NBC Special "The Switched-On Symphony".

Anderson, by the way, is only one-fourth of one of the tightest rock-jazz-blues units ever to emerge from Great Britain, and Jethro Tull has become the fastest rising contemporary music group on the current scene. The other three members of the group are Clive Bunker on drums, Glenn Cornick on bass, and Martin Lancelot on guitar, three individual talents whose concert appearances throughout the U.S., Canada, and

Europe have brought a great deal of critical acclaim to not only showman Anderson, but the entire group.

The most theatrically undisciplined element in the group is Anderson, offstage a quiet teetotaler, but in front of an audience he becomes a hip Groucho Marx, with Peter Pan's freedom of movement. Puffing and grunting into his flute and presenting the image of a flamingo with a halo, Anderson presents a prime example of some of the imaginative deviations from the mainstream of rock now taking place.

Quite apart from the expressionless, seemingly non-emotional behavior onstage most groups employ, Tull have generated a new wave of performers who are aware of their stage presence and visual impact and have made their mark felt.

*(continued on page 58)*

# THE MUSICIAN'S PAGE

News From The Union

The three hundred thousand member American Federation of Musicians has initiated the first special youth program in the seventy-three year history of the union, it was announced by AFM International President Herman Kenin.

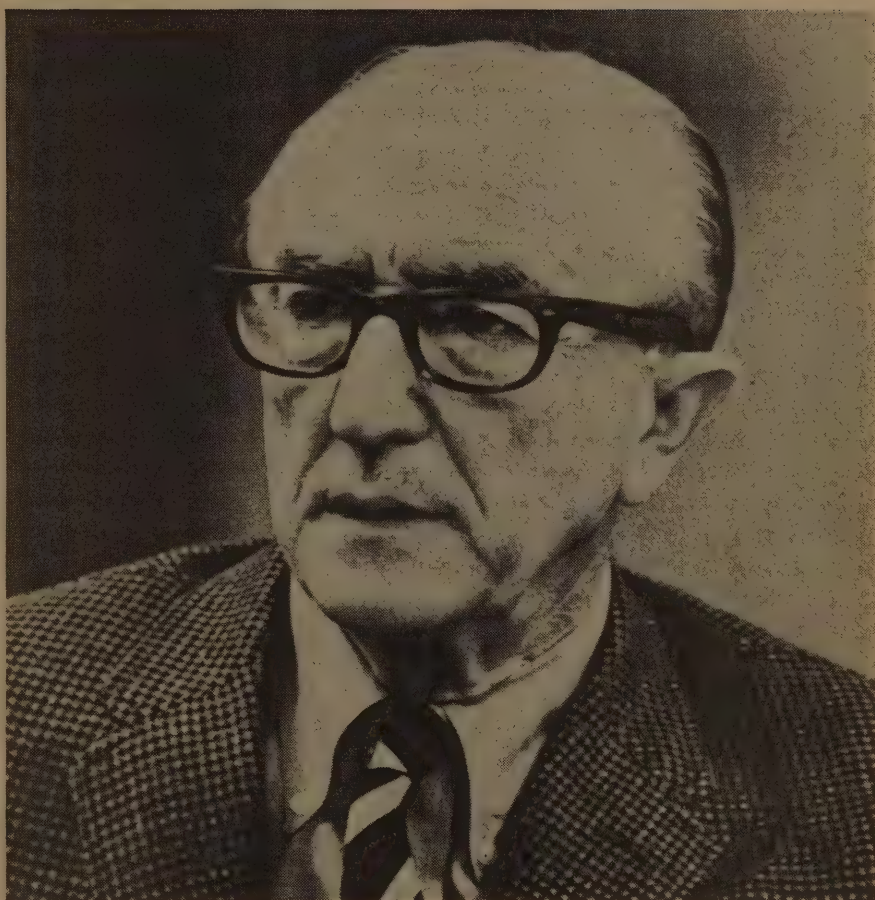
Creation of the program came after more than a year of work and study. It is called "Young Sounds Of The AFM". Kenin described it as "totally unique". Its essential features are three-fold:

One —initiation fees for musicians age fourteen through twenty-one which may be paid in installments and are refundable in full within ninety days if the young member does not wish to continue. Musicians under fourteen who want to join "Young Sounds" pay no initiation fees;

Two —special wage scales geared to special categories of employment, such as teen dances, recreation centers, record hops, etc. during the apprenticeship period;

Three —"Young Sounds" membership will include instruction and orientation sessions, designed to assist youthful musicians in all pertinent aspects of the music profession, and inform them on such matters as booking agents, personal managers, contracts, recordings, radio, and television appearances, etc.

Kenin, in a letter dated January 9th to the presidents and secretaries of the Federation's nearly seven hundred local unions in the U.S. and Canada, noted that "Young Sounds" is to be implemented at the discretion of local unions. He strongly urged widespread adoption of the plan. Local unions must submit (to the President's office) and gain approval of a written plan based on guidelines published in the January 1970 issue of the AFM's monthly news-



HERMAN KENIN

*"...as the number of young musical groups has grown, young musicians have become more vulnerable to exploitation. . ."* says Herman Kenin, International President of the American Federation of Musicians.

paper, International Musician.

"Young Sounds" is sorely needed," Kenin said, "because as the number of young musical groups has grown, young musicians have become more vulnerable to exploitation." In 1968, Kenin appointed a special committee to explore the problem. The committee concluded, Kenin said, that what was needed was "a total program to expand the dialogue between young musicians and the AFM; a program that protects the interests of young musicians and gives them the benefits of Federation affiliation on a realistic basis

consistent with the special circumstances governing their work."

Because the popular music of today is played predominantly by musicians in their late teens and early twenties who are more interested in exposure than in earning a just wage, some unscrupulous individuals have encouraged them to enter into managerial agreements, terms of which are contrary to their best interests, Kenin said. □ The editors present this news of the AFM but remind you that we do not necessarily endorse or agree with its point of view. Richard Robinson.

# MONDO SWITCHO



*Before the split-up. From left to right stand Doug Ingle, Ron Bushy, Lee Dorman, and Eric Brann as they looked at the height of the Iron Butterfly's In-A-Gadda-Da-Vida days. Brann is now with his own group, Flintwhistle, while Dorman, Bushy, and Ingle carry on with three new members.*

It has been established, especially by recording groups like the Cream, that rock music folks are not blessed with great doses of stability. They get tired of looking at the same old lead guitarist day after day. They have a tendency to make attempts on one another's very existence when touring on the road.

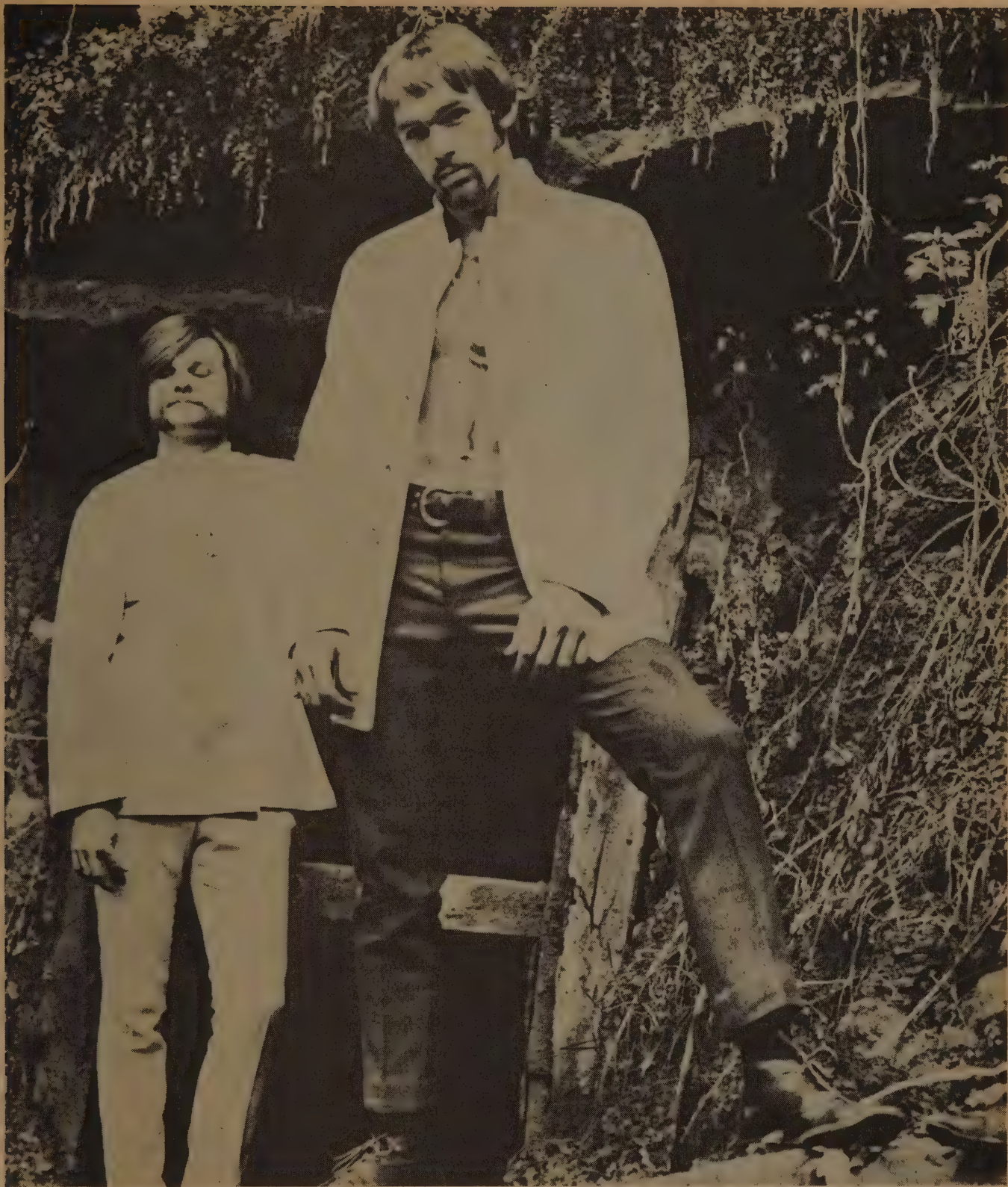
Liberal recording companies like Atco

understand these problems. Hence, it is not a great surprise when it comes to pass that there are changes in group personnel from time to time. We've even come to accept a staggering array of supergroups, here today, gone tomorrow, but fun while they lasted.

Two Atco recording groups, Iron Butterfly and Blues Image have staged one of the most complicated, intriguing,

unique group personnel changes in history. Mondo Switcho.

There was once a four man group calling itself Iron Butterfly. Although their albums, "Heavy", "Ball" and "In-A-Gadda-Da-Vida" sold millions and millions of copies, music critics were prone to call them names other than their proper Christian, and they weren't too complimentary, either.



*Ron Bushy and Lee Dorman, drummer and bass player respectively of the Butterfly. Dorman is on the left, Bushy on the right.*

One might ask why a group like the Iron Butterfly, which sold millions of records and knocked 'em dead with huge box office grosses, wasn't receiving kudos from most music critics. Who knows! Basically, the general situation seemed to be that the critics had classified the Iron Butterfly as a bubble-gum

art form, custom-made for consumption by those fourteen years or under. Period.

It is interesting to note that during the past year or so, when the Butterfly was raking in loot and gold (one platinum even!) records, the group members were experiencing a rock & roll

version of their Winter of Discontent. The nitty-gritty truth of the matter is that they weren't terribly concerned about what the critics were saying because they basically felt the same way about it.

Doug Ingle, Lee Dorman, and Ron Bushy of the Iron Butterfly have known

for quite some time that there is more to life than, "In-A-Gadda-Da-Vida". It should be clarified at this time, in writing, that the Iron Butterfly is a group of intelligent beings. They are a group of creative rock musicians who got trapped into playing one mode of music, one that was limiting them as productive musicians; simply because that one particular mode of music was selling like crazy.

Now, during the period when Iron Butterfly was in the midst of this dilemma, the group was getting to know another Atco group, Blues Image, because they were playing on the same bill on several national concert tours.

Blues Image, a group which came out of Tampa, Florida and had one LP on the Atco label, was also going through some changes. They had reached a certain point with their material, and they were looking to go further.

The growth of friendship between the two groups proved to be the catalyst which both were seeking.

Mike Pinera, Blues Image lead guitarist and vocalist, started jamming with the Iron Butterfly after concert dates. They found that the results were excit-

ing. Suddenly Pinera, Dorman, Ingle and Bushy were getting into new sounds, the greater complexity and creativity that the Butterfly had been looking for.

The new combination was perfect, and the results ended up affording all concerned with the opportunities they needed to continue functioning as productive musicians.

Erik Brann, the Butterfly's original lead guitarist, is in the process of forming his own group which will also record for Atco Records which will provide him with the freedom to elaborate on the exact direction he would like to take with his music.

The Iron Butterfly is now a five-man group: Doug Ingle, Lee Dorman and Ron Bushy remain as organist, bass player, and drummer, respectively; and the group now has two lead guitarists. In addition to the talents of Mike Pinera, Iron Butterfly also has the benefits of Larry ("Rhino") Rhinehart's Florida-funk guitar. The possibilities for intricate instrumental arrangements are practically limitless. The new Iron Butterfly sound will also include four-part vocal harmonies on some material, which is a definite change from their

solo vocals on previous material.

Blues Image has also increased their ranks with the current change. Mike Pinera, who was formerly features as both lead guitarist and vocalist, has been replaced by a new lead guitarist, Kent Henry, and a new vocalist, Dennis Correll.

The charter members of Blues Image, Malcolm Jones, Manuel Bertematti, Joe Lala, and Frank (Skip) Konte; are elated with the results of their endeavors with Henry and Correll. They debuted the new group in February at the Dallas, Texas Music Hall to the tune of a standing ovation.

The Iron Butterfly's first recorded effort since their reformation is tentatively entitled "Metamorphosis" and is scheduled for release in late Spring. "Open", the second Blues Image Atco LP, will probably be up for grabs at your local dealer's (record) by the time you read this.

This "Mondo Switcho" affair has had everyone in a state of temporary confusion - but it is most likely that the general public and critics alike will find that all the chaos was definitely worthwhile. □ Written by Alma Artigon

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# New IRON BUTTERFLY

"**M**etamorphosis" is the working title of the new Iron Butterfly's next album. Though Doug Ingle who sings and plays organ, Lee Dorman who plays bass, and Ron Bushy who's on drums remain, guitarist Eric Brann has been replaced by two lead guitarists, Mike Pinera and Larry "Rhino" Reinhardt. Pinera shares vocals with Ingle, backed by Rhino and Dorman.

Met-a-mor-pho-sis, n. Any complete change in appearance, character or circumstances.

"We're working for a group type of feeling now," explains leader Ingle. "instead of some Joe Blow strumming chords and the rhythm section going chuka-chuka. We want to groove where everybody complements everybody. I'm playing Hammond organ now, a more versatile instrument than the portable I had. I also have a device called an R. M. I. that reproduces everything from sitar sounds to Scottish bagpipes. And we have another that doubles the guitars and produces a horn

effect. With five guys it's going to sound like eight. Sure, the old Butterfly sound will be altered. It's a new music."

Since the Iron Butterfly was first formed in San Diego two and a half years ago the group has soared to heights never before reached by an American rock group. They are best known for a 17 - minute song, "In-a-Gadda-Da-Vida," that became a musical password early in 1968. The album with that title has sold over two million cop-



*Mike Pinera, former lead guitarist for Blues Image, now lead guitarist for the Butterfly.*

ies, Atlantic/Atco's biggest selling LP of all time, and it stayed in the top ten of the LP charts for over 81 weeks, a record as yet unequalled.

Despite changes in personnel, the basic philosophy behind Iron Butterfly's music remains the same. Their name, says Ingle, symbolizes their goal.

"I wanted a name we could live up to. We wanted to be good. Good consists of being heavy, tight, together not only musically but as people. It also means being light, dynamic, versatile, and original. I added all those qualities together and it boiled down to heavy and pretty. At the time insect names seemed to be the big thing, so we became the Iron Butterfly."

Ingle was born in Omaha, Nebraska, but grew up in Colorado and California. "We were a real poor family and all we had for entertainment was the piano; no radio, no record player. My father was the church organist."

Ingle learned to play the piano and organ and formed his first group in San Diego when he was 16. They played dances at the Navy and Marine clubs in that military town. After a long apprenticeship in various groups Ingle formed the Iron Butterfly with four other San Diegans and went to Hollywood.

Ron Bushy was born in Washington, D.C., but grew up in San Diego. He's been a drummer since the 6th grade when he fashioned his first "drum" by building a practice pad and cutting out and varnishing his own drumsticks. He was in another San Diego group, the Voxmen, that had also gone to Hollywood to seek success.

"I heard the Butterfly," Bushy said, "and I liked their music better than ours. Their drummer liked our music more. So we switched."

Lee Dorman was born in St. Louis and grew up in the Northern California town of Carmel. He studied at Duke University in North Carolina and was ready to enter law school in Stanford when he got his draft notice. Though he was classified 4F, Dorman decided against law in favor of music. He had been a drummer in various bands since he was 14. After touring the sports car race circuit as a photographer, Dorman learned how to play the bass from a friend. He worked in bands in topless bars and in Las Vegas and ended up in San Diego where he met Bushy.

Though the Iron Butterfly had a long-

run engagement at the Galaxy Club on the Sunset Strip in Hollywood, had recorded its first LP for Atco, "Heavy" and was developing a devoted following, all was not well within the group. Three of the San Diegans split, leaving Ingle and Bushy on the lookout for new members. Eric Brann joined the group and Dorman, who had been playing obscure Los Angeles clubs, ran into Bushy one night and was immediately hired.

The quartet soon became an underground sensation in Southern California. Then Ingle wrote and the Iron Butterfly recorded "In-a-Gadda-da-Vida," and they surfaced to nationwide recognition. Their third album, "Ball," reached the top spot on the LP charts and sold over a million copies. Their fourth album, "Iron Butterfly," released in the spring of 1970, contains a live version of "In-a-Gadda-da-Vida" recorded in San Diego.

Paradoxically, the tremendous success of "In-a-Gadda-da-Vida" hampered the group's musical evolution. After eight months of playing the song live in performances all over the country they were ready to go on to another musical plane. But their audiences wouldn't let them.

"I got pretty tired of playing it," Ingle said. "In person we did it for thirty minutes, and we had to do it every performance. That became a drag. We would walk out on the stage feeling good. 'What do you say, guys? Tonight we'll really do a long show for them.' Three songs into the set: 'Play Gadda - da - Vida!'" OK. We play 'Gadda-da-Vida' and split. Sure, we'll play the song again with the new group, but the way we want to do it, with a whole new arrangement."

Eric Brann left the Iron Butterfly at the end of 1969 to pursue his own musical ideas. He has formed a new band, Flintwhistle, which includes two of the original Butterfly members, bass player Jerry Penrod and singer Darryl DeLoach, as well as drummer Lenny Feigen. Ingle, Dorman and Bushy set about looking for a new lead guitarist and found two.

Mike Pinera was born in Tampa, Florida, and comes to the Iron Butterfly from Blues Image where he was the guitarist and vocalist. Pinera is part Cuban, Spanish and French, and began playing in seedy Tampa clubs when he was 15. He started in rhythm and blues bands and went on the road later in show bands to places like Las Vegas.

"Blues Image toured with the Butter-

fly," Pinera said, "and I dug jamming with Lee Dorman in hotels or before the gigs. Our communication was unbelievable. One day I got together with Doug and his tunes knocked me out."

At the same time Pinera was considering changing groups, the Butterfly's search for a new guitarist had turned up Larry Reinhardt in Macon, Georgia, where he was living with the Allman Brothers, Greg and Duane, and working sessions in Phil Walden's studio.

Rhino comes from Florida and, coincidentally, is an old friend of Pinera's. He's played in a number of Southern groups, including his own Tropical Trip Company and the Second Coming, and was planning to hitchhike to Los Angeles when he received his plane ticket and an invitation to audition for Iron Butterfly.

"Rhino and I not only dig jamming together," Pinera said. "We get together and practice scales and discipline techniques, the root fundamentals of music." According to Dorman, "It's going to be a totally new concept of two guitars, not the normal parallel harmony lines or trading off of solos."

"The new Butterfly is really optimistic," Ingle said, "lyrically as well as musically. It all starts with the people. Rhino is great, in his way. He and Mike can do the same licks together. Then, when they do their own leads, their styles move apart. Mike does the bluesy, choppy, fast stuff, but tasteful.

All but Bushy will sing in the new Butterfly. "Ron has a great voice," says Ingle, "but he just can't drum and sing at the same time. We're working on it, though." Ingle is the primary composer and he says the new instrumental format has greatly stimulated his writing. He's working on songs with a long-time friend, lyricist Bob Edmundson. Pinera, who wrote much of the material for Blues Image, is also composing songs. Dorman says his "basic bag is arranging. I hear the overall sound of the music and try to fill the holes."

The enthusiasm of all members of the new Iron Butterfly is comparable to that of a brand new group without the mass audience created by the popularity of "In-a-Gadda-da-Vida". They are working day and night to get the new music together for a national tour in the spring of 1970. There is little doubt that the Iron Butterfly's personal excitement and musical innovations will find a ready response. □ Doug Thompson.

*On the left is Larry "Rhino" Rhinehart,  
who is the other new guitarist with Pinera.  
Standing next to Rhino  
is group organist  
and vocalist Doug Ingle.*



# *Believing* **JUDY MAYHAN**



*"I'm just a little old chick from Kansas. Been knocking around for a long time," says Judy Mayhan. "Growing up was hard times. There were a lot of things that didn't make any sense to me. . . . Grow up, get married. There was never enough to content me. I could always envision things better or different."*

Judy Mayhan is a woman (as opposed to 'girl') in her twenties who has lived an incredible life and lived to sing about it. Probably the most outstanding talent she has is 'believability'. Few female vocalists have it.

There are times when I sit around and wish that Bessie Smith were alive and belting today. When I listen to Bessie Smith recordings, I unconsciously believe her, everything she sings about. I enjoy Janis Joplin and Judy Collins, for instance, but it takes a conscious effort on my part - and there are times when that doesn't even work - to make me believe that they

really exist. I find that to me their music lacks a certain element of truth.

The first time I heard Judy Mayhan, I believed her music without knowing a thing about her. She has a conviction, a strength, in her voice and her piano accompaniment, that just seems to ooze truth. I listened to Judy for the first time and had the feeling that, when she got through playing she did not have a comfortable reality which was different than her music. I got the feeling that her music and her life were the same thing, that she wasn't just conjuring up some soul shak-

Since that initial listening I have found that Judy Mayhan has lead a very soul-shaking life. Her music has that ring of "believability" because Judy Mayhan has learned to confront every reality that comes along. She is totally without guile and will not compromise with her truth.

Judy is a quiet, unassuming woman with an exterior that will never be termed, "beautiful" in the technical sense of the word. She's about five feet tall, with an amazing face that reflects every place she's been, every change, every struggle.

Judy Mayhan was at Peter Tork's house, just playing piano and singing, when Ahmet Ertegun, President of Atlantic Records, walked right in and liked what he heard. He signed her to Atco Records, and her first album on that label is entitled "Moments".

Judy was born in Kansas, and studied opera as a child. She got into theatre when she was in high school, and continued with that during her first year of college in Emporia, Kansas.

"The theatre just fascinated me. I thought more about Broadway than Hollywood. I was allowed to be myself. For the first time. I could dress in funky clothes, and nobody thought anything of it. It was a vehicle, I could work hard. I expanded all the energy I had, just back stage, or painting sets, or sewing costumes, or acting. I just felt used. It matched the energy that was there."

During her first year of college Judy also discovered folk music. She was attracted to the simplicity of form, the huge impact of its statements. She started singing folk music. Emporia, Kansas, didn't seem like the right place to be.

ing experiences merely to entertain her audience.

"I hitchhiked to New York. Someone from the University of Kansas was headed that way, and he went as far as Cleveland. I was growing not quite so shy anymore. I was excited, I wasn't scared. In New York I stayed at the YWCA. I had no idea what I was going to do. I had a guitar, I had bought a guitar, a classical guitar, and had learned about three or four chords."

She went straight to Greenwich Village, and got mixed up with some gun-toting gangster who took her to Harlem. Girls from Emporia, Kansas tend to be gullible. After a brief encounter with the World of Crime, she went back to the Village, met some musicians, and ended up singing at Gerde's Folk City. She was hired there, and then worked as Dave Van Ronk's second act at a club in Philadelphia.

She bought a Jean Ritchie dulcimer and made the rounds on the folk club circuit. She came out to California, played the Troubadour, and starved for a while. After a series of travels and adventures, she finally ended up living at Timothy Leary's place at Millbrook.

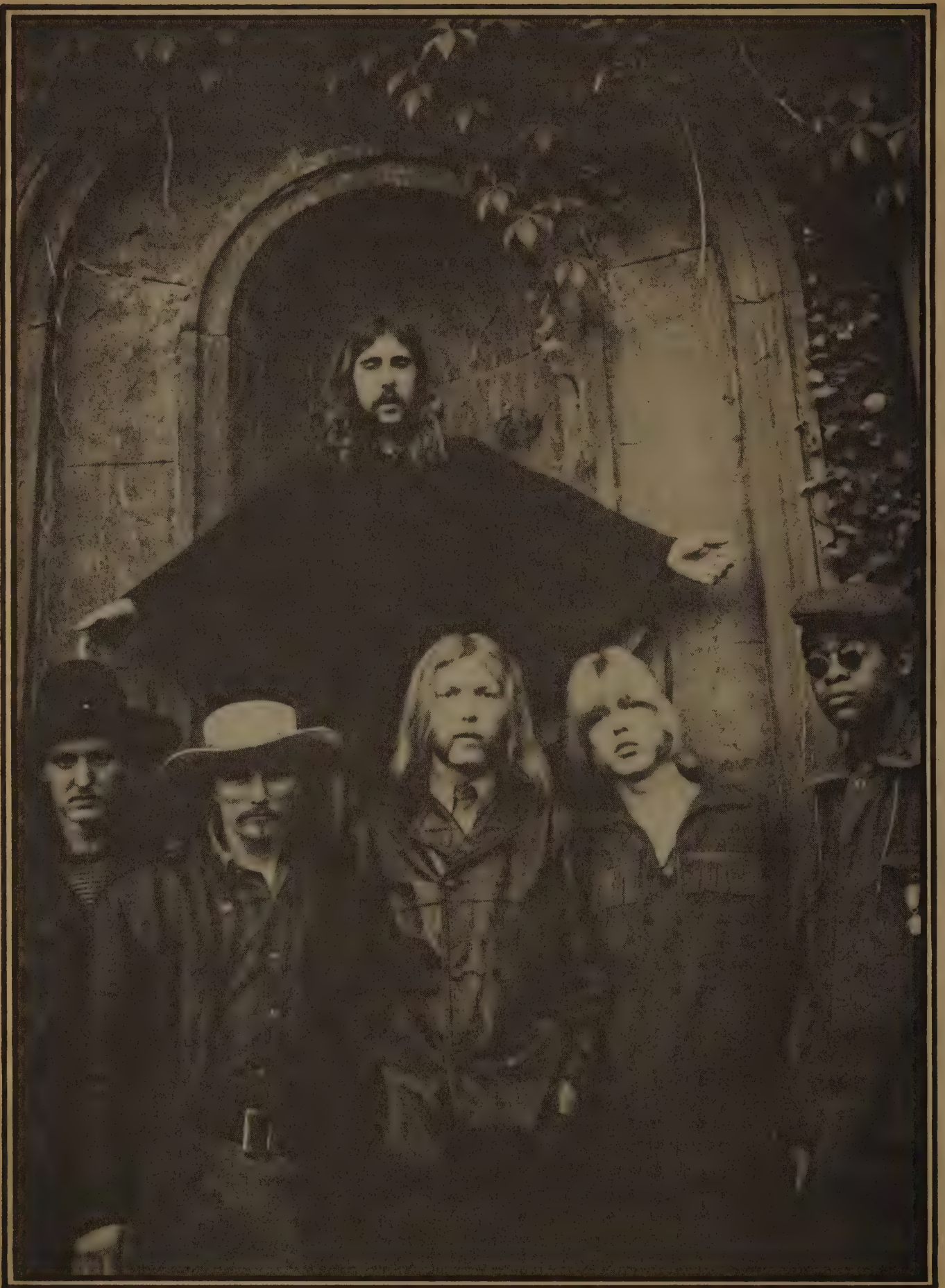
"Living there was an experience. Everybody taking trips at different times. Keeping the thing functional because sixty people living together is pretty heavy."

She was back in New York City, knocking around and just trying to get enough to eat, when she ran into an old friend, Peter Tork, who had become a rich and famous Monkee. He gave her a plane to Los Angeles, his home address there, she became a temporary resident in his household...and now she records for Atco Records.

Her voice, originally high soprano, is now a rich alto. I believe everything she sings. □Alma Artigton again.



*"My music is a merger of all the influences I've had. I don't know what you'd call it exactly. It's just me."*



*"The only music you can play is the music you feel."*

**Getting  
Together  
With**

# **THE ALLMAN BROTHERS**

Duane himself is the first to admit that his task with the Allman Brothers has been made easier by the success of the British blues-rock groups.

"The best thing that happened was that the British intervention of the scene made it possible to play what you wanted to play and do what you wanted to do without having to be relegated to the funky places. It widened the whole thing to the point where we didn't have to be restricted.

"Everyone began to dig the blues and everyone was getting it. At first I didn't like it because I felt it was pretty cheap and watered down. We were digging Jimmy Reed and Sonny Boy Williamson. In the beginning, I dug the Beatles more than the Stones because they were doing something new. Later I appreciated the Stones. Now everything's run together and melted into one big thing.

"Whatever anyone has on their minds, they can get it heard. People are ready for anything. A lot more good music is going to come out. All kinds. It's hard to distinguish one thing from another anymore, there are so

many influences. Ten different kinds all in one form. It's a great time now.

"When we first started, Greg and me were playing rhythm and blues. We always had blues roots, but there weren't any other white groups in Daytona, Florida, and the only way we could break into the scene was to try to play black music in white clubs. It was tough 'cause black musicians were doing black music in black clubs. Like we were all doing the same thing, so in the end we alternated with each other playing lead guitar on different nights with a black group."

"The only music you can play is the music you feel. The rest of it's mechanics. As people get behind it, we get a lot more behind it. We can play for us all day, but do it for other people, that's something. If we can give people a reason to laugh and dig each other and us at the same time, that's great, man, that's what we want to do."

Duane Allman, twenty-three, is the founder member of the Allman Brothers Band, the hard driving, blues-rock outfit from the south, whose gutsy music and instrumentation has brought

success with their album, "The Allman Brothers Band".

The nearly instant acceptance of the Allman Brothers Band, led by Duane and his twenty-two year old organ playing, vocalist brother Greg, runs deeper than just digging their album. It proves that an American group has been able to "bring it all back home", so to speak, that U.S. tastes in music have become sophisticated enough to feel the great American heritage without looking to England, whose groups made an incredible breakthrough during the past decade.

Later, in 1965, Duane and Greg formed a four piece group called the Allman Joys. Recalls Greg, "We did the club circuit down south, and then we broke up around February, 1967. I guess it was about that time that we formed The Hourglass with some people from Alabama who are now session men for Phil Walden.

"We went out to the West Coast with that group and then, because of many reasons, we broke up and they went

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### •CECILIA

(As recorded by Simon & Garfunkel/  
Columbia)

**PAUL SIMON**

Celia, you're breaking my heart,  
You're shaking my confidence daily.  
Oh Cecilia, I'm down on my knees  
I'm begging you please to come home.

Celia, you're breaking my heart  
You're shaking my confidence daily  
Oh Cecilia, I'm down on my knees  
I'm begging you please to come home.  
Come on home.

Making love in the afternoon with  
Cecilia

Up in my bedroom,  
I got up to wash my face  
When I come back to bed  
Someone's taken my place.

Celia, you're breaking my heart  
You're shaking my confidence daily  
Oh Cecilia, I'm down on my knees  
I'm begging you please to come  
home.

Jubilation,  
She loves me again,  
I fall on the floor and I laughing  
Jubilation,  
She loves me again,  
I fall on the floor and I laughing.

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### •PUPPET MAN

(As recorded by the 5th Dimension/Bell)

**NEIL SEDAKA**

**HOWARD GREENFIELD**

Baby, baby you know it's true  
I'm a puppet just for you  
I'll do anything you say  
I won't have it any other way  
Take my heart and take my soul  
Giving you complete control  
If you wanna see me do my thing  
Pull my string, pull my string  
Puppet man, puppet man.

Baby, baby I'm your sweet pet  
Just your personal marionette  
Wind me up and let me go  
Don't you know I'm a one-man show  
Raise your finger and I'll perform  
I'll cracker Jack till the crack of dawn  
If you wanna see me do my thing  
Pull my string  
Puppet man, puppet man.

Baby, baby I'm more than you need  
Satisfaction guaranteed  
Any time you feel uptight  
I'm at your service morning, noon and  
night

Do what you want me to  
I'm a puppet just for you  
If you wanna see me do my thing  
Pull my string  
Puppet man, puppet man.

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### •DAUGHTER OF DARKNESS

(As recorded by Tom Jones/Parrot)

**LES REED**

**GEOFF STEPHENS**

Woman I can remember a woman  
Warm were her kisses and tender was she  
Lying there in my arms  
Why, why did you deceive me so  
What devil inside made you go  
When I needed you most of all  
Daughter of darkness  
Stay out of my life, my life  
You took my heart, you broke it apart  
Daughter of darkness  
Daughter of darkness please leave me  
alone forever  
Daughter of darkness gone is the love  
that we shared together.

Heaven, we had our own kind of heaven  
Sharing together the magic of love in a  
world of our own  
Then oh so suddenly you were gone  
The love I depended upon  
disappeared when you went away  
Daughter of darkness stay out of my life,  
my life  
You took my heart, you broke it apart  
Oh daughter of darkness  
Daughter of darkness leave me alone  
forever  
Daughter of darkness gone is the love  
that we shared together  
Daughter of darkness stay out of my life,  
my life  
You took my heart, you broke it apart  
Oh daughter of darkness.

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# "McCartney"

## •JUNK

**PAUL McCARTNEY**

Motor cars, handle bars, bicycles for two  
Broken hearted jubilee  
Parachutes, army boots, sleeping bags for two  
Sentimental jamboree.

Buy, buy says the sign in the shop window  
Why, why says the junk in the yard.

Candle sticks, building bricks, something old and new  
Memories for you and me.

Buy, buy says the sign in the shop window  
Why, why says the junk in the yard.

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## •OO YOU

**PAUL McCARTNEY**

Look like a woman  
Dress like a lady  
Talk like a baby oo oo  
Love like a woman oo oo  
Oo you, oo you.

Walk like a woman oo oo  
Sing like a blackbird  
Eat like a hunger  
Cook like a woman oo oo oo  
Oo woman, oo you.

Look like a woman oo  
Dress like a lady  
Talk like a baby oo oo  
Love like a woman oo oo  
Oo you, oo you.

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## •THE LOVELY LINDA

**PAUL McCARTNEY**

La, la, la, la, la, la  
Lovely Linda  
With the lovely flowers in her hair  
La, la, la, la, la, la  
Lovely Linda  
With the lovely flowers in her hair.

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## •EVERY NIGHT

**PAUL McCARTNEY**

Every night I just wanna go out, get out of my head  
Every day I don't wanna get up, get out of my bed  
Every night I want to play out and every day I wanna do  
But tonight I just wanna stay in and be with you  
And be with you.

Woo, woo, woo  
Every day I lean on a lamp post, I'm wasting my time  
Every night I lay on a pillow, I'm resting my mind  
Every morning brings a new day  
And every night that day is through  
But tonight I just wanna stay in and be with you  
And be with you.

Woo, woo, woo  
Believe me mama  
Woo, woo, woo.

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## •MAN WE WAS LONELY

**PAUL McCARTNEY**

Man we was lonely  
Yes we was lonely  
And we was hard pressed to find a smile  
Man we was lonely  
Yes we was lonely  
But now we're fine all the while.

I used to ride on my fast city lines  
Singing songs that I thought were mine alone, alone  
Now let me lie with my love for the time  
I am home, home, home.

Man we was lonely  
Yes we was lonely  
And we was hard pressed to find a smile  
Man we was lonely  
Yes we was lonely  
But now we're fine all the while.

Now let me lie with my love for the time  
I am home, home, home.

Man we was lonely  
Yes we was lonely  
And we was hard pressed to find a smile  
Man we was lonely  
Yes we was lonely  
But now we're fine all the while  
But now we're fine all the while  
But now we're fine all the while.

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## •MAYBE I'M AMAZED

**PAUL McCARTNEY**

Maybe I'm amazed the way you love me all the time  
Maybe I'm afraid of the way I love you  
Maybe I'm amazed at the way you pulled me out on time  
And hung me on the line  
Maybe I'm amazed at the way I really need you.

Maybe I'm a man  
Maybe I'm a lonely man who's in the middle of something that he doesn't really understand  
Maybe I'm a man  
And maybe you're the only woman who could ever help me  
Baby won't you help me to understand.

Maybe I'm a man  
Maybe I'm a lonely man who's in the middle of something that he doesn't really understand  
Maybe I'm a man  
And maybe you're the only woman who could ever help me  
Baby won't you help me to understand.

Maybe I'm amazed at the way you're with me all the time  
Maybe I'm afraid of the way I leave you  
Maybe I'm amazed at the way you help me sing my song  
Right me when I'm wrong  
Or maybe I'm amazed at the way I really need you.

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## •THAT WOULD BE SOMETHING

**PAUL McCARTNEY**

That would be something  
It really would be something  
That would be something  
To meet ya in the falling rain, mama  
To meet ya in the falling rain  
Meet ya in the falling rain, mama  
Meet ya in the falling rain.

That would be something  
It really would be something  
That would be something  
To meet ya in the falling rain, mama  
Meet ya in the falling rain, mama  
Meet ya in the falling rain, mama  
Meet ya in the falling rain, mama  
Meet ya in the falling rain.

That would be something  
It really would be something  
That would be something  
To meet ya in the falling rain, mama  
To meet ya in the falling rain  
To meet ya in the falling rain, mama  
Meet ya in the falling rain.

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# PARADE OF SONG HITS

## •SOOLAIMON

(As recorded by Neil Diamond)

NEIL DIAMOND

Come she, come say  
Ride on the night  
Sun become day  
Day shall provide  
Soo, Soolaimon  
Soolai, soolai, soolaimon  
Soo, soolaimon  
Soolai, soolai, soolaimon  
Soo, soolaimon  
Soolai, soolai, soolaimon  
Soo, soolaimon  
Soolai, soolai, soolaimon.

God of my want, want, want  
Lord of my need, need, need  
Leading me on, on, on  
On to the woman  
She danced for the sun  
God of my day, day, day  
Lord of my night, night, night  
Seek for the way, way, way  
Taking me home  
She callin'  
Bring home my name  
On the wings of a flea  
Wind in the plain  
Dance once for me.

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## •REACH OUT AND TOUCH SOMEBODY'S HAND

(As recorded by Diana Ross)

NICHOLAS ASHFORD

VALERIE SIMPSON

Reach out and touch somebody's hand  
Make this world a better place if you can  
Reach out and touch somebody's hand  
Make this world a better place if you can (just try)

Take a little time out of your busy day  
To give encouragement to someone who's lost the way (just try)  
Or would I be talking to a stone if I asked you to  
share a problem that's not your own  
We can change things if you start giving  
Why don't you.

If you see an old friend on the street  
and he's down  
Remember his shoes could fit your feet (just try)  
Try a little kindness and you'll see  
It's something that comes very naturally  
We can change things if we start giving  
Why don't you.

Reach out and touch somebody's hand  
Reach out and touch somebody's hand  
Make this world a better place if you can.

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## •WHAT IS TRUTH

(As recorded by Johnny Cash/Columbia)

JOHNNY CASH

The old man turned off the radio  
Said, "Where did all of the old songs go  
Kids sure play funny music these days  
They play it in the strangest ways."  
Said, "It looks to me like they've all gone wild  
It was peaceful back when I was a child"  
Well, man, could it be that the girls and boys  
Are trying to be heard above your noise?  
And the lonely voice of youth cries  
"What is truth?"

A little boy of three sittin' on the floor  
Looks up and says, "Daddy, what is war?"

"Son, that's when people fight and die"  
The little boy of three says "Daddy, why?"

A young man of seventeen in Sunday school  
Being taught the golden rule  
And by the time another year has gone around

It may be his turn to lay his life down  
Can you blame the voice of youth for asking  
"What is truth?"

A young man sittin' on the witness stand  
The man with the book says "Raise your hand"

"Repeat after me, I solemnly swear"  
The man looked down at his long hair  
And although the young man solemnly swore

Nobody seems to hear anymore  
And it didn't really matter if the truth was there

It was the cut of his clothes and the length of his hair  
And the lonely voice of youth cries  
"What is truth?"

The young girl dancing to the latest beat  
Has found new ways to move her feet  
The young man speaking in the city square

Is trying to tell somebody that he cares  
Yeah, the ones that you're calling wild  
Are going to be the leaders in a little while

This old world's wakin' to a new born day  
And I solemnly swear that it'll be their way  
You better help the voice of youth find

"What is truth?"

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## •LET ME GO TO HIM

(As recorded by Dionne Warwick/Scepter)

HAL DAVID

BURT BACHARACH

He needs me more than you do  
And I know that he loves me  
You never have  
To you I am only a play thing  
Just a toy that you found  
You just keep around  
Let me go to him  
Let me be the woman I can be  
If you set me free  
Let me go to him  
I can't live without his love  
So I'm beggin' you to let me go to him  
Let me go to him.

Face the truth  
You just don't care  
When I try to work things out  
You're never there  
And lately we're never together  
Half the time you don't call  
That's no life at all  
(Repeat chorus).

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## •LOVE ON A TWO-WAY STREET

(As recorded by the Moments/Stang)

BERT KEYES

SYLVIA ROBINSON

I found love on a two-way street  
And lost it on a lonely highway  
Love on a two-way street  
Lost on a lonely highway  
True love will never die  
So I've been told  
But now I must cry  
It is finally goodbye I know  
With music softly playing  
Her lips were gently saying I love you  
She held me in desperation  
I thought it was revelation  
But then she walked out  
How could I be so blind to give of love the very first time  
To be fooled is a hurting pain  
To be loved and fooled is a crying shame  
While I bear the blame  
As she laughs my name  
With music softly playing  
Her lips were gently saying  
I love you  
She held me close in desperation  
I thought it was revelation  
But then she walked out  
I found love on a two-way street  
And lost it on a lonely highway  
Love on a two-way street  
Lost on a lonely highway.

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# PARADE OF SONG HITS

## •THE LETTER

(As recorded by Joe Cocker/At-M)

**WAYNE THOMPSON**

Give me a ticket for an airplane  
Ain't got time to take the fastest train  
Lonely days are gone  
I'm a-goin' home  
My baby just wrote me a letter  
I don't care how much money I got  
to spend

Got to get back to my baby again  
Lonely days are gone  
I'm a-goin' home  
My baby wrote me a letter.

Well she wrote me a letter  
Said she couldn't live without me no  
more

Listen Mister, can't you see I got to  
get back to my baby once more.

Anyway give me a ticket for an air-  
plane

Ain't got time to take the fastest train  
Lonely days are gone

I'm a-goin' home  
My baby just wrote me a letter.

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## •LAY DOWN

(Candles In The Rain)

(As recorded by Melanie/Buddah)

**MELANIE SAKKA**

Lay down, lay down lay it all down  
Let your white birds smile at the ones  
who stand and frown

Lay down, lay down, lay it all down  
Let your white birds smile at the ones  
who stand and frown.

We were so close  
There was no room  
We bled inside each other's wound  
We all had caught the same disease  
And we all sang the songs of peace  
(Repeat chorus).

So raise the candles high  
Cause if you don't we could stay black  
against the night  
Oh raise them higher again  
And if you do we could stay dry against  
the rain  
(Repeat chorus).

We were so close  
There was no room  
We bled inside each other's wound  
We all had caught the same disease  
And we all sang the songs of peace.

Some came to sing,  
Some came to pray,  
Some came to keep the dark away  
So raise the candles high  
Cause if you don't we could stay black  
against the sky  
Oh oh raise them higher again  
And if you do we could stay dry against  
the rain  
(Repeat chorus).

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## •BABY HOLD ON

(As recorded by Grass Roots/Dunhill)

**DAN WALSH**

**HARVEY PRICE**

You're such a natural woman  
But you're so far away baby  
Your love is driving me crazy coming  
home  
I know you can't live without love  
I know you're feeling so lonely  
Save all your sweet loving for me  
I'm coming home.

Save all your sweet loving for me  
I'm coming home, I'm coming home  
You gotta hold on babe I'm coming home  
So baby hold on don't throw your love  
away  
Cause I'm coming home so baby hold  
on baby hold on  
I'm coming home, I'm coming home.

You're such a natural woman  
You know my feelings about you  
You know I can't live without you  
I'm coming home  
I'm sorry I ever left you  
I thought this free life was better  
I know you can't wait forever  
But baby hold on  
I know you can't wait forever so  
baby hold on

Cause I'm coming home  
You gotta hold on baby I'm coming home  
So baby hold on, don't throw your love  
away

Cause I'm coming home so baby hold  
on, baby hold on.

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## •DON'T STOP NOW

(As recorded by Eddie Holman/ABC)

**EDDIE HOLMAN**

**JAMES SOLOMON**

What dream was I dreaming darling  
When I find you in dreams that wouldn't  
let me see you  
Can't be true  
Your hold on me is long  
Cause tomorrow you'll be gone  
Don't stop now, you've got me where you  
want me girl  
Don't stop now, you've got me where you  
want me again.

Just promise little girl you won't leave me  
alone to cry  
And I'll try hard to believe all those little  
white lies

Your hold on me is long  
Cause tomorrow you'll be gone  
Don't stop now, you've got me where you  
want me  
Don't stop now, you've got me where you  
want me girl

Just hold me a little longer  
Just hold me a little longer  
Just hold me a little longer  
Don't stop now, you've got me where you  
want me

Don't stop now, you've got me where you  
want me girl  
Don't stop now, you've got me where you  
want me

Don't stop now, you've got me where you  
want me girl.  
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## •IS IT ANY WONDER

(As recorded by the Turtles/

**P.F. SLOAN**

**STEVE BARRI**

You see things in me that nobody else  
could see  
Or had looked quite deep enough to find  
You passed over all my faults and you  
came through it all when no one else  
would have taken the time  
And without as much as a word or a  
touch  
You had me wanting you.

Is it any wonder, is it any wonder  
Is it any wonder  
I love you like I do, is it any wonder.

In a world of saccharine your touch is  
sincerity

I have come to depend upon you  
You seem to know just what to say  
When the mood I'm in is gray  
And your smile is like a magic wand  
And on top of this how could anyone  
resist wanting to be part of you.

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## •FIRE AND RAIN

(As recorded by R.B. Greaves/Atco)

**JAMES TAYLOR**

Just yesterday morning they let me know  
you were gone  
Susan and the plans they made put an  
end to you

I walked out this morning and I wrote  
down this song

I just couldn't remember who to send it to  
Cause I've seen fire and I've seen rain  
I've seen sunny days that I thought would  
never end

I've seen lonely times when I could not  
find a friend

But I always thought that I'd see you  
again

Won't you look down upon me Jesus  
You gotta help me make a stand  
You just gotta see me through another day  
My body is aching and my time is up  
again

I won't make it any other way  
Cause I've seen fire and I've seen rain  
I've seen sunny days that I thought would  
never end

I've seen lonely times when I could not  
find a friend

But I always thought that I'd see you  
again.

I've been working my mind through an  
easy time

My back turned towards the sun  
Lord knows when the cold wind blows  
it'll turn your head around

Well all the times on the telephone lines  
To talk about the times to come

Sweet dreams and flying machines  
And pieces on the ground

I've seen fire and I've seen rain  
I've seen sunny days that I thought would  
never end

I've seen lonely times when I could not  
find a friend

But I always thought that I'd see you  
baby.

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# PARADE OF SONG HITS

## ●YOU MAKE ME REAL

(As recorded by The Doors/Elektra)

JIM MORRISON

I really want you, really do  
Really need you, baby, God knows I  
do  
'Cause I'm not real enough without  
you  
Oh, what can I do?

You make me real  
You make me feel, like lovers feel  
You make me throw away mistaken  
misery  
Make me free, love, make me free.

You make me real  
Only you have that appeal  
So let me slide into your tender  
sunken sea  
Make me free, love, make me free.  
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Co. All rights reserved.

## ●HEY LAWDY MAMA

(As recorded by Steppenwolf/Dunhill)

J. KAY

AL BYROM

J. EDMONTON

You'd like to show me all around  
Thank you girl but I know this town  
It's all right hey lawdy mama, it's all  
right  
Don't you know they're all the same,  
only difference is the name  
It's all right hey lawdy mama, it's all  
right.  
Three motels, dusty cars, movie show  
and a dozen bars  
It's all right hey lawdy mama, it's all  
right  
Only thing that I can say we'll be here  
for just one day.

Baby, don't you know we're leaving  
early in the mornin'  
So long I don't know, we might be  
back next year  
Maybe it just might be never  
Don't you worry 'bout it  
So long good to know your smilin'  
face was here.

This town is boring you to tears  
Nothing in the world ever happens  
here  
It's all right hey lawdy mama, it's all  
right  
Don't you know you gotta help  
Nothing ever happens by itself  
It's all right hey lawdy mama, it's all  
right  
If no one will share the load go pack  
your bag for the open road  
It's all right hey lawdy mama, it's all  
right  
Try to find someone like you  
Hope he'll tell you what to do  
(Repeat chorus).  
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Music, Inc.

## ●UP AROUND THE BEND

(As recorded by Creedence Clearwater  
Revival/Fantasy)

JOHN FOGERTY

There's a place up ahead and I'm goin'  
Just as fast as my feet can fly  
Come away, come away if you're goin'  
Leave the sinkin' ship behind  
Come on the risin' wind  
We're goin' up around the bend  
Bring a song and a smile for the banjo  
Better get while the getting's good  
Hitch a ride till the end of the highway

Where the neon turns to wood  
(Repeat chorus).

You can ponder perpetual motion  
Fix your mind on a crystal day  
Always time for good conversation  
There's an ear for what you say  
(Repeat chorus).

Catch a ride till the end of the highway  
And we'll meet by the big red tree  
There's a place up ahead and I'm goin'  
Come along, come along with me  
(Repeat chorus).

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## ●MY WAY

(As recorded by Brook Benton/Cotillion)

PAUL ANKA

J. REVAUX

C. FRANCOIS

And now the end is near  
And so I face the final curtain  
My friend I'll say it clear  
I'll state my case of which I'm certain  
I've lived a life that's full  
I traveled each and every highway  
And more, much more than this  
I did it my way.

Regrets, I've had a few  
But then again, too few to mention  
I did what I had to do  
And saw it thru without exemption  
I planned each chartered course  
Each careful step along the by-way  
And more, much more than this  
I did it my way.

Yes, there were times I'm sure you knew  
When I bit off more than I could chew  
But thru it all when there was doubt  
I ate it up, and spit it out  
I faced it all and I stood tall  
And did it my way.

I've loved, I've laughed and cried  
I've had my fill, my share of losing  
And now, as tears subside  
I find it all so amusing  
To think I did all that, and may I say  
"Not in a shy way"  
Oh, no, oh no, not me  
I did it my way.

For what is a man, what has he got if  
not himself  
Then he has not to say the things he  
truly feels  
And not the words of one who kneels  
The record shows I took the blows and  
did it my way.

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## ●IF YOU DO BELIEVE IN LOVE

(As recorded by The Tee Set/Colossus)

HANS van EIJCK  
PETER TETTEROO

Whatever the world may say  
Nothin' can change the love that I give  
you anytime of the day  
But if you do believe in love  
If you do believe in everything  
If you do believe in love  
If you do believe in anything  
If you do believe  
If you do believe in love.

When you walk the streets on rainy after-  
noons  
Carryin' your soul with hate and love  
Not believing anymore the promises of  
life  
Raise your mind into a space  
Where no one ever finds the promises of  
life  
Whatever the world may say  
Nothin' can change the love that I give  
you anytime of the day  
(Repeat chorus).

Lonely hours of the night crawlin' by  
While you are waitin' for the morning  
dawn  
They seem to slip away  
And no one is in touch  
There's always someone by your side  
Who wants to care as much  
Who wants to care as much  
Whatever the world may say  
Nothin' can change the love that I give  
you anytime of the day.

Keep it in, keep it in yea  
Let it out there today  
Do it the way like you loved me yesterday  
But if you do believe in love  
If you do believe in everything  
If you do believe in love  
If you do believe in anything  
If you do believe in  
You do believe in love.

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# PARADE OF SONG HITS

## • RUN THROUGH THE JUNGLE

(As recorded by Creedence Clearwater Revival/Fantasy)

JOHN FOGERTY

Thought it was a nightmare

Lo it's all so true

They told me "don't go walkin' slow

Cause devil's on the loose"

Better run through the jungle

Better run through the jungle

Better run through the jungle

Woa, don't look back to see.

Thought I heard a rumblin'

Callin' to my name

Two hundred million guns are loaded

Satan cries "take aim"

(Repeat chorus).

Over the mountain

Thunder magic spoke

Let the people know my wisdom

Fill the land with smoke

(Repeat chorus).

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## • EVERYTHING IS BEAUTIFUL

(As recorded by Ray Stevens/Barnaby)

R. STEVENS

Jesus loves the little children

All little children of the world

Red and yellow, black and white

They are precious in his sight

Jesus loves the little children of the world.

Everything is beautiful in its own way

Like a starry summer night

Or a snow covered winter's day

And everybody's beautiful in their own way

And under God's heaven

The world's gonna find a way.

There is none so blind as he who will not see

We must not close our minds

We must let our thoughts be free

For every hour that passes by

You know the world gets a little bit older

It's time to realize that beauty lies in the eyes of the beholder.

Everything is beautiful in its own way

Like a starry summer night

Or a snow covered winter's day

Sing it children

Everybody's beautiful in their own way

Under God's heaven the world's gonna find a way.

We shouldn't care about the length of his hair

Or the color of his skin

Don't worry about what shows from without

But the love that lives within

We're gonna get it all together now

Everything's gonna work out fine

Just take a little time to look on the

good side my friend

And straighten it out in your mind

Everything is beautiful

(Repeat chorus).

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## • COME RUNNING (Come Running To Me)

(As recorded by Van Morrison/Warner Bros.)

VAN MORRISON

By the side of the track where the

train goes by

The wind and rain will catch you

You will sigh

Deep in your heart

You'll come runnin' to me, um

You'll come runnin' to me

Yeah, yeah.

Well, ya watch the train go around the bend

Play in dust and dream that it will never end

Deep in your heart you'll come running to me yeah, yeah

You'll come runnin' to me, all right.

Sey, hey!

Come runnin' to me

Oh, come runnin' to me

Hey, yeah, come runnin' to me.

Hey! come runnin' to me

Oh, come runnin' to me

Hey, yeah, come runnin' to me

With your hound dog by your side

And your arms stretched out opened

wide

I wanna keep you satisfied in the

morning sun by my side

Come on, come on, run, all right.

Well ya kick the sand up with

your heels

You think to yourself how good it

feels

Farewell to walking shoes

You'll come runnin' to me

Yeah, yeah.

You'll come runnin' to me, all right.

Say, hey!

Come runnin' to me

Oh, come runnin' to me

Hey yeah, come runnin' to me.

Hey! come runnin' to me

Oh, come runnin' to me

Hey yeah, come runnin' to me.

Hey! come runnin' to me

Oh, come runnin' to me

Hey yeah, come runnin' to me

You got the rainbow if you come

runnin' to me.

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## • IT'S ALL IN THE GAME

(As recorded by the Four Tops/Motown)

GENERAL CHARLES G. DAWES

CARL SIGMAN

Many a tear has to fall

But it's all in the game

All in the wonderful game that we know as love

You have words with him

And your future's looking dim

But these things your hearts can rise above

Once in a while he won't call

But it's all in the game

Soon he'll be there at your side with a sweet bouquet

And he'll kiss your lips and caress

your waiting fingertips

And your hearts will fly away.

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## • FARTHER ON DOWN THE ROAD

(As recorded by Joe Simon/Sound Stage 7)

T. MAHAL

All right, baby you're all right

Honey you're all right

Farther on down the road

You will accompany me, oh yeah

When I think back your love was like the summer

I don't remember the cold days I just remember the warm ones

If we're fools alot

Then a happy fool I'd rather be, oh yeah

I'll be glad to learn from you

And I know darn well honey, you'll be

glad to learn from me, oh yeah

If we get down, to thinking sad

We can cheer up each other

And find that things aren't that bad

If we're fools alot

Then a happy fool I'd rather be

I'm happy long as you're with me

I don't have to worry, I love ya, I love ya

Day by day, one step girl

One step at a time

You gave me so much love

Just to ease this ole achin' heart of mine, oh yeah

I don't know where they came from

and I don't know what they might

say woman you've always been in

my corner

Day by day it's the magic of kindness

flowin' all the time

That's our love yes

Don't have to worry baby

I do believe you love me, you love me,

you love me, you love me

You know that I love you too honey

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# PARADE OF SONG HITS

## •HITCHIN' A RIDE

(As recorded by Vanity Fare/Page One)  
PETER CALLANDER  
MITCH MURRAY

A thumb goes up, a car goes by  
It's nearly 1 a.m. and here I am  
Hitchin' a ride, hitchin' a ride  
Gotta get me home by the morning light  
Ride, ride, ride, hitchin' a ride  
Ride, ride, ride, hitchin' a ride.

To ride a train I'm nearly drown' in the  
pouring rain  
Hitchin' a ride, hitchin' a ride  
Gotta get me home  
I got no fare  
Ride, ride, ride, hitchin' a ride.

I got a long distance call today  
She sounded lonely so I'm on my way  
Hitchin' a ride, hitchin' a ride  
Gotta get me home to be by baby's side  
Ride, ride, ride, hitchin' a ride.

A car goes by, oh won't somebody stop  
And help a guy hitchin' a ride, hitchin' a  
ride  
Been away too long from my baby's side  
Ride, ride, ride, hitchin' a ride  
A thumb goes up  
Ride, ride, ride, hitchin' a ride.

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## •CALIFORNIA SOUL

(As recorded by Marvin Gaye and  
Tammi Terrell/Tamla)

NICHOLAS ASHFORD  
VALERIE SIMPSON

Like a sound you hear that lingers in your  
ear  
But you can't forget from sun down to sun-  
set  
It's all in the air you hear it everywhere  
No matter what you do it's gonna get a  
hold on you  
It's California soul, california soul.

They say the sun comes up every morning  
If you listen carefully the winds that rise  
on the high tide whistle a melody  
So the people start to sing and that's how  
the surf gave birth I'm told  
To California soul, california soul.

When you hear the beat you wanna pat  
your feet  
And you've got to move cause it's really  
such a groove  
Puts a brand new kind of thinking in your  
mind  
And you can't go wrong cause you're  
happy all day long  
It's california soul, california soul.

They have the melody and the beat  
But it didn't seem complete  
Until they saw two lovers kissing  
They knew just what was missing  
So happy they were rocking and reeling  
because they added that loving feeling to  
california soul california soul.

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## •TURN BACK THE HANDS OF TIME

(As recorded by Tyrone Davis/Dakar)

JACK DANIELS  
BONNIE THOMPSON

Oh darling I'm so lonely without you  
Can't sleep at night always think about  
you  
But if I had the chance to start all over  
I would be wishing today on a four leaf  
clover  
And leaving you with the last thing  
on my mind  
If I could turn back the hands of time.

Oh darling I can't hold out much  
longer  
Oh the pain's so deep and the hurt is  
getting stronger  
But if I had just one more try  
I would be yours, yours alone until  
the day I die  
And we would have a love so divine  
If I could turn back the hands of time.

Oh darling, please, please let me  
come back home  
Your love has been so good to me  
baby  
And I just relied without it  
I can't go on and you're the other  
half that makes my life complete  
If I had one more chance we'd have  
a love so sweet.

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## •LOVELAND

(As recorded by Charles Wright & Watts  
103rd St. Band/Warner Bros.

DON TROTTER  
CHARLES WRIGHT

I have heard all about loveland  
And all it's youthful charm  
Where loneliness just can't enter  
And happiness is the answer  
Take me with you, you got to take  
me with you  
How I'd love to walk down that  
lonely street  
Hand in hand with you  
Down that lonely street  
How I'd love to go to loveland with  
you.

How I'd love to walk down that  
lonely street  
Hand in hand with you  
Where all true lovers meet  
How I'd love to go to loveland  
with you  
Take me with you girl  
You got to take me with you  
Please, please take me.

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## •CINNAMON GIRL

(As recorded by the Gentrys/Sun)  
NEIL YOUNG

I'm gonna live with the cinnamon girl  
I can be happy the rest of my life with  
the cinnamon girl  
A dreamer of pictures I run in the night  
You see us together chasing the moon-  
light my cinnamon girl.

Tinsel and saxes the place of beau  
The drummer relaxes and waits between  
shows for the cinnamon girl  
A dreamer of pictures I run in the  
night  
You see us together chasing the moon-  
light my cinnamon girl.

The boss sent me money  
Now we're gonna make it somehow  
I need another chance  
You see your baby loves to dance yeah  
yeah yeah.

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## •HUM A SONG FROM YOUR HEART

(As recorded by Lulu/Atco)  
RICHARD ROSS

Buh buh, buh buh buh --  
Buh buh buh buh buh buh  
Buh buh buh --  
Buh buh buh buh  
People gather round and hear this  
brand new sound  
I know you're gonna dig it cause you're  
hip  
when you sing with me  
Yeah, well, I know I'm gonna cry  
It's this feeling deep inside  
And you can't stand the way that you  
feel to another human being, yeah.

So come on and hum a song from your  
heart  
You got to just hum a song from your  
heart  
Well, if you're feeling low  
You can get it cause I know  
Everyone can do it if they try  
It's been done before, yeah  
If you'll hum a song from your heart  
It won't be long and you walk away  
leaving all your troubles when you  
close the door, yeah  
(Repeat chorus).

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# NITTY GRITTY

## NITTY GRITTY: THE MUSICIAN'S TECHNIQUE

We Three is Stax Records hottest new songwriting team having accounted for six million dollars in sales during their first year together. With songs like "My Whole World Is Falling Down", "I Like What You're Doing To Me", "Take Care Of Your Homework" and the million seller "Who's Making Love". Homer, Bettye, and Raymond have proved themselves to be a consistently soulful team. Now let's let them rap about song-writing for us:

By Homer Banks, Bettye Crutcher, and Raymond Jackson

### Song Writing Explained By We Three

To let too many secrets out of our bag would be a bad move, but we do think that some straight talk about writing may help listeners understand how a song happens, and give some encouragement to the legions of young, unheard song-writers who need it so badly.

Many people think that writing songs as a group must be one giant hassle, but we've found that by writing together, we give strength to each other, creatively, and the result is stronger than if we had worked alone. All three of us have been writing for a long time, but we never hit that successful groove until after we decided to get ourselves together as a group of three. Bettye was writing as a single for Stax, and so was Homer. Raymond had a job and wrote a little on the side with Homer. When we wrote "Who's Making Love" together, Success persuaded us to write full-time as a team.

When we write, each person has his thing to do. Bettye is the idea lady and writes lyrics. Raymond is the music man, getting the changes and the tune. Homer is the man in the middle, using his many ideas to refine the final song out of all the lyric and music ideas.

Our philosophy of writing is to get down to the truth. Creating is at least 50% of writing a song, but the other 50% is refining, getting our ideas and words and notes down to that gut level where they speak to people. The words tell the story and the music puts it into that mood so you can feel it. Sometimes we get to the refining point and find that the two parts aren't working together. We've got the words to one song, and the music to another. That's when we start looking for the right combination: changing, substituting, throwing out, and putting in.

Professional songwriting has one everlasting rule: Write For The People. To make a living writing, you have to produce things that the general public will listen to and buy. We spend a lot of time listening to other writers' work, from West Coast rock to Burt



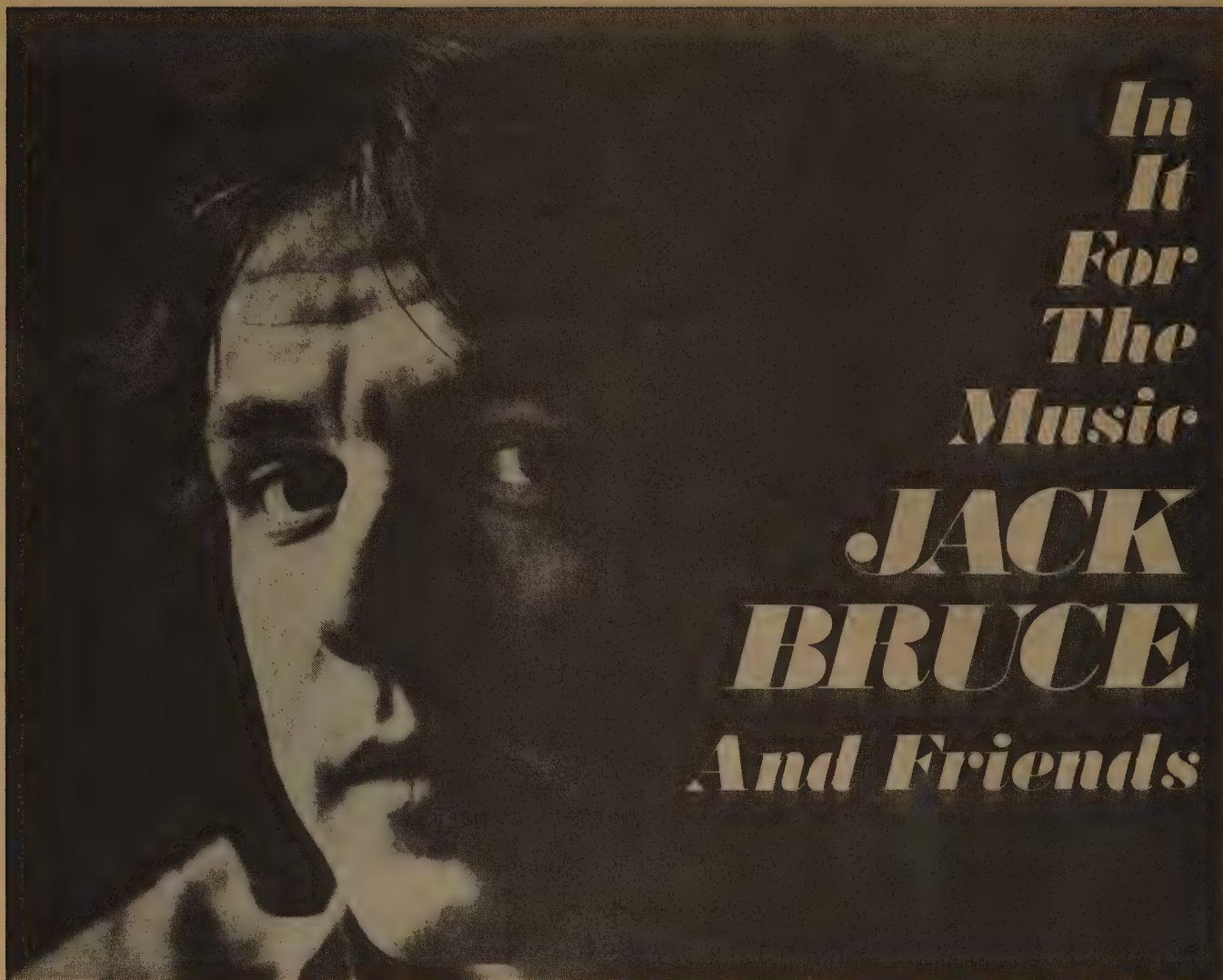
Bachtrains of modern music, because they are changing so rapidly, and we must know where the public ear is pointing. Sometimes we do write songs that we know aren't commercial, that wouldn't be bought if they were recorded. They are for relaxation, a change of pace from the pressure of picking each other's brains for a hit. As professionals we write for the public, but since we love what we're doing, we are really writing for ourselves, anyway.

When a writer thinks that he and his songs are ready, the best way to get listened to is to write the production department of the record company you are interested in, requesting an audition (enclose a lyric sheet and a tape if you have a good one). Though most companies are on the level, it is also a good idea to write your songs out and have them notarized, to protect yourself. The production people will give you an audition time at their offices. Here at Stax, for example, auditions are conducted one Saturday every month by Steve Cropper, guitarist for Booker T and the MG's. Producers really don't bite, and they hate to lose good material because they didn't hear it. If your first audition doesn't reveal that you're another We Three yet, just keep on pushing. We did-- and now it's time to get back in our huddle-- reaching out for that next hit. □ Bettye Crutcher, Homer Banks, and Raymond Jackson: We Three.

Today, a lot of people are writing songs,

or want to write songs, but they are unsure of themselves, and don't know how to get their tunes listened to. The important advice that we can give is to write as much as you can. Practice is the only way to improve your technique. Lyric writers must develop their sensitivity to the rhythmic qualities of words, rhymes, and learn to refine their ideas into the tight framework of a song. Music writers have to know chords inside out. They are the foundation of melody and you must know how they are made and how to best fit them together. A tape recorder is very valuable. Recorded songs don't slip away like remembered songs do, and they give the writer a chance to study his own work. Careful study of your own songs will show you which types are best suited to you, and which ones you can't get into. Listening to a wide variety of already successful composer is essential, for they have many lessons to teach, and may save you from learning the hard way. Ideas also grow better with other ideas than by themselves.

With so many new labels and artists appearing these days, it's probably easier than ever for good writers to be heard. New studios are being built all over the country, and they offer a priceless opportunity to the budding writer. By getting in on the ground with an organization, he will have more freedom, and a chance to find himself without feeling the pressure to prove himself immediately, or else.



*In  
It  
For  
The  
Music*  
**JACK  
BRUCE**  
*And Friends*

Since his excellent "Songs For A Tailor" album gently insinuated its way into a goodly number of discerning heads, Jack Bruce has kept aside from the excesses of the publicity machine to quietly pursue his musical ideals. Where others have gone rushing in and struggled to regain themselves, the canny and talented Scot has hung cleverly back.

After a number of months, it was Jack's turn, as the last of the illustrious Cream to return 'live' to step back into the limelight.

His band, Jack Bruce And Friends, made their box before home crowds at Lanchester Arts Festival in England and at London's Lyceum and then took off for their first month long tour of the U.S.

American "Friends" Larry Coryell and Mike Mandel flew in to join Jack and English "Friend" Jimi Hendrix Experience drummer Mitch Mitchell. I met with Jack at his manager's office in London to talk about his new thing.

"One thing it won't be is me with a backing group," he was anxious to make clear.

"Although the material will be mostly mine, the group will be very free. Some of the songs will be done straight because they are songs

as complete entities, but others I have written are intended as just jumping off points for improvisation."

Speaking of Texas-born Coryell, Jack said he will be a revelation because of "his style and fluency on guitar.

"His style is as fluid as Eric's; and on his own scene he's as great as Eric."

Jack first met Coryell briefly when his band and the Cream played together at the Fillmore East in 1966. Then, soon after the Cream split, the American phoned Jack at his London home to express his admiration for his work and ask if they could play together.

The admiration was reciprocal and a few months back Jack flew to the U.S. to play as a member of Coryell's band in New York.

Also in the group was organist Mike Mandel, a blind musician now a student of music theory in Boston who in his time has played in bands with early rock stars such as Bobby Vee, Gene Vincent, and Freddie Cannon.

As for the home grown friend, Jack says, "Mitch is someone I have wanted to play with for a long time. We had a few jams together when he was with Hendrix and I've always dug his playing. He is very solid like a rock drum-

mer should be but he also has the looseness of a jazz drummer.

"It's really working out well with him because he loves Larry's playing as much as I do and Larry loves his drumming."

Mitch has been staying with Jack at his house in London's Primrose Hill where the rest of the band, with wives and children, would also be putting up for the duration.

Before their first public appearance they had seven days to rehearse. Was it sufficient?

"With your average musician it wouldn't be," he replied, "but with the calibre of these guys it is enough."

Although he hasn't performed his own songs on stage for over a year - since the end of Cream in fact - Jack has kept his hand in by quietly making guest appearances with various bands.

He'd done the London School of Economics the previous evening to my talking with him, with the Mike Gibbs Orchestra (with whom he's also cut an album) and three months ago he did a concert with Gibbs at Lanchester University which has since become something of a legend.



So he wasn't worried about being a bit rusty? "No - the only thing I may lack is the stamina .... to get adjusted to the physical side of touring again.

"When you're a bass player and you're not playing your fingers get very soft. Mine have. Also my voice hasn't been used to singing very loud but I'm looking forward to it very much."

Unlike Air Force and apparently Blind Faith, Jack intends to make his band a fairly permanent one.

"We all hope it will continue after the tour and be permanent enough for us all to do separate things but get together for tours and records. Personally I'd like to spend three quarters of my time with this band and the rest doing other things."

At the end of the U.S. tour they have two weeks before going their separate ways for

a time and during this period Jack plans to record his next album, at Atlantic's studios in Florida.

"I may add horns and strings for some numbers but it will basically be this band," He says he has enough self-written material for two albums, although contractual difficulties would have to be sorted out.

In the Spring, Jack hopes to bring the Friends together again for a European tour.

Since the "Tailor" album, Jack has been devoting as much time as he can to the Scottish island he bought in November for about \$80,000. He's bought a boat to carry him the three miles from the mainland but is also taking flying lessons.

Talking about music, Jack says he has watched with interest the influence of jazz on rock and vice versa. "There are bands like Blood,

Sweat, And Tears, and Chicago, who are good in their way, although they don't move me. They're too precise. I like things a little unpredictable. That has been one trend.

"But I think a far more interesting one is jazz musicians becoming interested in rock. Like Miles Davis. And it is making their music for me more exciting and enjoyable.

"If you are a musician your thing is to communicate with an audience and I think in jazz and classical music in the past the composers and performers haven't been interested in anything except their egos. They certainly haven't gone out of their way to meet an audience.

"The great thing about rock is that it is the music of the masses. You haven't got any right to play for your own need." □ Nick Logan.

# THE FIRST SUPER ROCK MOVIE



*Country Joe And The Fish in the country doing riding practice for the film in between recording sessions for a new album in Los Angeles. The Fish are, left to right, Barry Melton, Doug Metzler, Greg Dewey, Joe McDonald and Mark Kapner.*

**C**ountry Joe And The Fish took to the hills last February to begin shooting a comedy-western in which they play an outlaw band called the Crackers. The film is a George Englund production for ABC Pictures called "Zachariah" and it is considered to be the first movie made by rock people for rock people.

"It is an attempt to integrate the art of film with the emotion of rock music," according to producer Englund.

The film features, beside the Fish, Ginger Baker as Job Cain the fastest gun and drum in the west; Patricia Quinn who we saw most recently as Alice in Alice's Restaurant and who appears in the film as Belle Star the sweetheart of the West; John Rubinstein who is the son of classical pianist Arthur Rubinstein plays Zachariah; and Don Johnson as Zachariah's buddy, Matthew.

"Zachariah" is a contemporary story in a classic western

setting. The story traces a young man's search for peace-of-mind in the slow-talking, fast-drawing days of the old west; however, most of the detours along the path to truth are more familiar to young men journeying through the fast-talking slow-death days of the new west.

The band played by Country Joe, The Crackers, are a devilish band who plunge into both bank robbery and electric music with a maximum elan - they pack amplifiers where their saddle bags should be. In one sequence, they are treating the townsfolk to a loud free concert, thereby drowning the explosion from the bank across the street as Zachariah and Matthew calmly blow up the safe. Later that night, The Cracker's leader, played by Joe McDonald, draws, "Well boys, I feel a tour coming on. We'll play the post office in Fargo Springs, the train station at Huck Junction and the Western Union Depot at Waddle Hole."

According to the script, which was written by Joe Massot and the Firesign Theater from Los Angeles, The Crackers can be interpreted as desperadoes, Robin Hoods, wandering minstrels or just stone hippies, depending on your point of view. They meet their particular nirvana when they spot a stagecoach laden with goodies which they can never catch - they never get any closer and they never get any farther away and they just never catch it.

When the film is released, it will make the fourth movie to come out in 1970 in which Country Joe and the Fish participated. They played original music in a Roger Corman science fiction flick named "Arrowfeather"; a long sequence in the Woodstock film features their "Fixin' To Die Rag"; and McDonald wrote and performed the sound track for a Danish movie based on Henry Miller's "Quiet Days In Clichy" which will soon be battling its way through U.S. Customs.

The Fish re-formed last summer, adding three new members: Greg Dewey on percussion, Mark Kapner on keyboard, and Doug Metzler on bass. These three were added to the original contingent of McDonald and Barry Melton. Melton and McDonald co-founded the group in Berkeley in 1965.

The Fish will be as well represented on record as on film this year, with at least four albums set for release before next Christmas. There is the first album by the 'new' Fish

under the guidance of their new producer, Tom Wilson, which was recorded early in January in Los Angeles. McDonald has a country and western album coming out soon which he made in Nashville, sans The Fish, at the same time he recorded the album of Woody Guthrie songs which was released last fall. Melton is currently completing work on his own first album as a single, it is urban blues material produced by Sam Charters. Finally, the four numbers written for "Zachariah" will be available on record. No decision has yet been made, according to the Fish manager, Ed Denson, about releasing the "Quiet Days In Clichy" soundtrack in this country, although a single drawn from the McDonald score was released in Scandinavia at the first of the year.

Shooting for "Zachariah" began in January in Mexicali, Mexico. "The Fish," said Denson, "had to cancel a tour of Japan to meet the movie schedule. We were going to play three days in Tokyo, three in Okinawa, and one in Osaka, I hope we get there later, after the dust settles."

The James Gang, one of the fastest rising groups in rock right now, will be making their acting debut as well in the film. Also in the film at this point will be Doug Kershaw and White Lightnin' who along with The Fish et al will be members of the western outlaw gang headed by Ginger Baker. □  
Compiled by The Pop Wire Service.

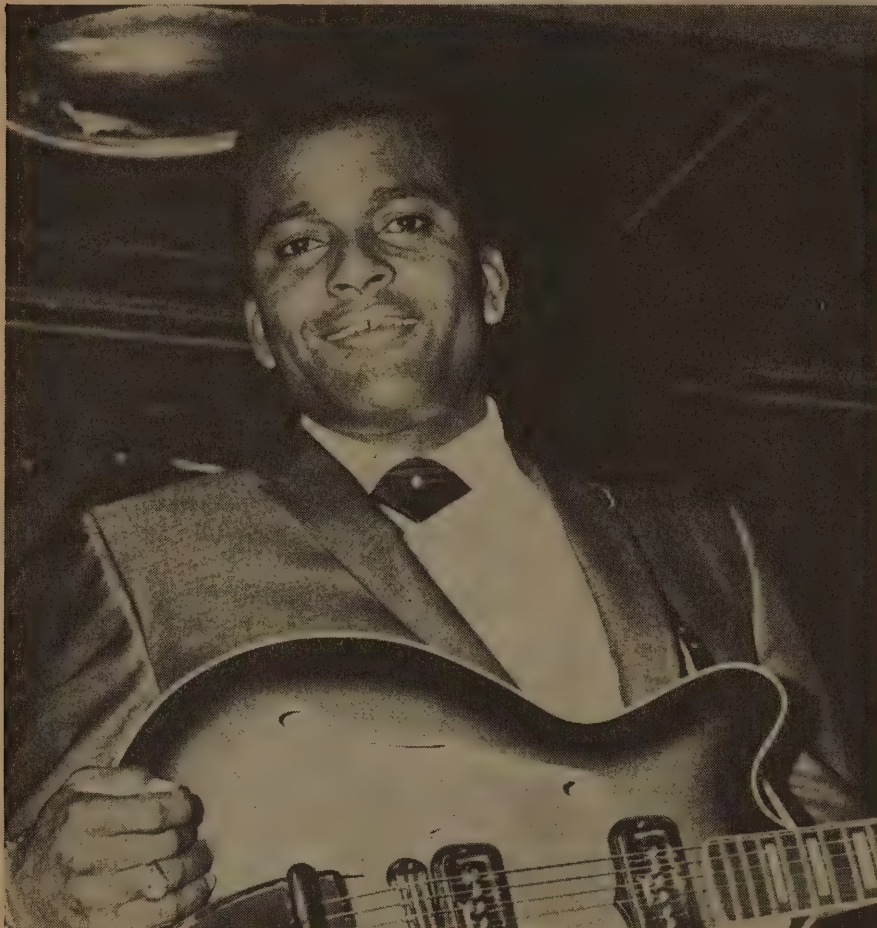


The New York Rock And Roll Ensemble will also appear in ABC Pictures "Zacchariah". The Rock Ensemble will write and perform their own songs for the film.



Country Joe McDonald discovers the horse has his head on backwards during riding practice for his role in the film. McDonald plays leader of an outlaw band, The Crackers, played by The Fish.

# EAST



*'Country' Charlie Pride was the first black man to break the color barriers of country and western music and come up with hit after hit on the country charts. Recently Charlie out-did his own pioneering record by getting a gold album for his greatest hits collection. The editors here were knocked out by his music and his gold record award. If you get a chance, listen to his music.*

*Former Zombies Rod Argent and Chris White are the guiding powers behind the new group Argent which recently had its debut album released here in the U.S.*

*All material for Argent is written by Chris and Rod. Chris is also producing the group, but he will not be performing live with them.*

*Argent came about after the Zombies disbanded almost two years ago and the three other members of the original group decided to devote their talents to individual careers in music. So Argent is the closest thing left to the old Zombies.*

*Argent will be making their first U.S. tour soon.*



# FLASHIES



*He started as a literature major at Harvard and soon became a prominent figure in the American folk music revival. After a series of albums he's now signed to Columbia records and his first album reflects all the things he's been through since he closed his last book at the great university in Boston.*

*Called "Tom Rush" the album features "Rainy Day Man", "Drop Down Momma", and "Colors Of The Sun".*

*As Fredi Towbin of Columbia Records puts it, "As America has changed since the early 60's, so has Tom Rush. Each has grown, realized new potentials and each has, in a real sense, discovered his own voice."*

*It is generally assumed that most country and western groups originate somewhere below the Mason-Dixon line. But a new group called Orange Blossom Sound is, surprisingly, one of the leading country music groups in England. And its four members sing and play country like Nashville natives.*

*They have performed at the Festival of Country Music in Wembley in England and at the London Palladium with Buck Owens as well as in various clubs around London.*

*Their debut album, "Orange Blossom Sound" features the members of the group on everything from electric guitar to mandolin and fiddle. They make good country music, but its very electric and will appeal to the hard rock fan as well.*



# EASTER



*Here they are to look at and enjoy, the newest Supremes. On the right is Diana Ross' replacement, Jean Terrell. With her are the two other members of the trio, Cindy Birdsong (left) and Mary Wilson (center). Mary is the only original member of the group who's still with them.*

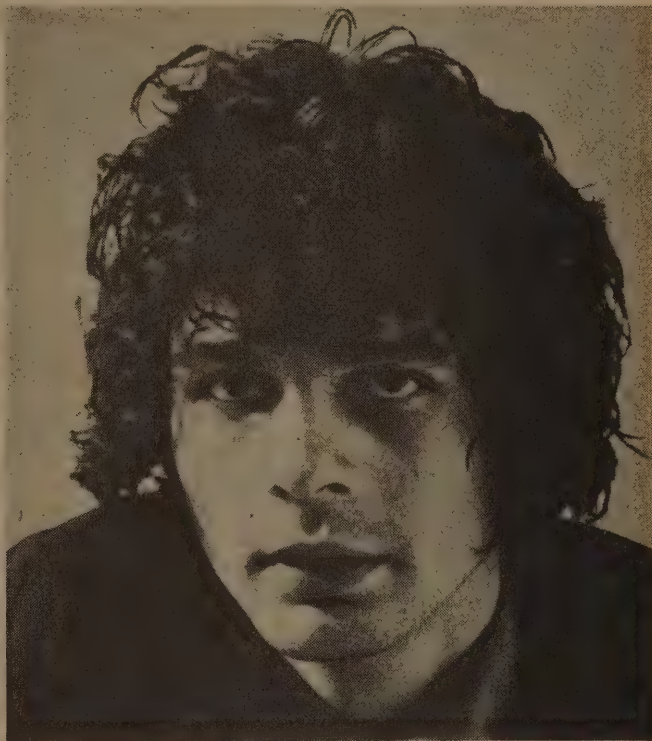


*The editors thought that you just might want to look at the smiling faces of the present line-up of The Byrds. So here they are, Roger McGuinn in the white sweater and from left to right, Clarence White, Skip Battin, and Gene Parsons.*

# FLASHIES



The photograph only tells a segment of the story, its a photo of a couple of the Funkadelics in action. They started as the backup for the Parlaments and then combined groups with the Parlaments to form The Parliament-funkadelicment Thang. All they have to say is, "Loan me your funky mind and I will play with it; for nothing is good unless you play with it."



Top super session man and rock musician Al Kooper has crashed the motion picture industry in the tradition of Simon and Garfunkel ("The Graduate"), and Nilsson ("Midnight Cowboy"), to provide the entire score for the new film, "Landlord", starring Pearl Bailey and Diana Sands.

Kooper was pleased to accept his first film assignment and flew to Hollywood immediately after agreeing to write the score to meet with the films producer, Norman Jewison, and begin work.

B. B. King receives an award for the best bluesman of the year from L. V. Eastman, publisher of the magazine Guitar Player. "This poll is the first ever taken in the industry of the instrument, and is probably the most valid ever conducted for guitarists as every individual who voted is himself a guitar player," said Eastman in making the awards.





# new stars on the horizon



## VANITY FARE

In just over one year Vanity Fare have established themselves as one of the most successful groups on the British pop scene. Their singles are consistent chart entries and they draw record crowds to their in-person concerts.

Now, their success has spread to America where their big British hit, "Early In The Morning", zoomed into the Top Ten.

Vanity Fare is drummer Dick Allix, 22; lead guitarist Tony Goulden, 22; bass guitarist Tony Jarrett, 23; organist Barry Landeman, 22; and the group's singer, 21 year old Trevor Brice.

Vanity Fare had been playing together for a few months in and around the county of Kent

when they were discovered by personal manager and record producer Roger Esterby.

Within a matter of weeks, Roger and his production partner Des Champ cut the group's first single, "I Live For The Sun", and this record was a Top Ten hit for the group, bringing a breath of fresh air to a dull scene.

The group was soon established firmly by their successful radio and television appearances where their clean-cut image appealed to all age groups. The group has, however, been so busy that their hair now covers their ears!

"Summer Morning" was the group's second British smash and this beautiful ballad is featured on the group's first American album "Early In The Morning", which has just been released.

## THE TEE SET

They're exciting, vibrant and talented-- and they're on the U.S. Colossus label. Jerry Ross purchased "Ma Belle Amie" while on a recent trip to Europe, where the song was reaching top ten status in Holland, Germany and other countries. We hope that "Ma Belle Amie" is just the first in a long line of hits from the Tee Set.

Delft, a little town near The Hague, is not only world famous for its Fine Delf Blue, but also for being the hometown of Holland's popular pop group, The Tee Set. This group has been scoring hits since its debut single "Early In The Morning" was released in 1966. All the following Tee Set records have reached the charts in Europe and many of them have stayed in the top ten for months at a time.

PETER TETTEROO- is not only heard as vocalist on all Tee Set records, but he's also making very successful solo-singles. His latest solo effort is "Red Red Wine" and it stayed in the top ten for many weeks, while its follow-up, "Magic Lantern" has been tipped for the number one position. Peter also writes the lyrics for many of Hans Van Eijck's songs, and produces the group exclusively.

DILL BENNINK- is the group's lead guitarist, who also plays flute and banjo. His main interests are fashion and soul music. And-- he's the number one fan of Blood, Sweat and Tears.



**FRANKLIN MADJID-** Born in Bandoeng, Indonesia, he is only interested in playing the bass guitar and driving his supersonic Alf Romeo across the Dutch roads, scaring all the motorists half to death!

**JOOP BLOM-** is undoubtedly the best Dutch pop drummer on the scene. He got drum lessons from the famous jazz drummer Johnny Engels before he joined the pop formation from Delft.

**HANS VAN EIJCK-** plays organ and sometimes a very blussy lead guitar. Most of all, however, he's the composer of the group's hit singles and album material. Many groups including the German group, Rattles, and the Spencer Davis Group have recorded his songs. Hans studied piano and composition techniques at the Royal Conservatorium.

Peter, Hans, Joop, Franklin and Dill form a very strong and tight formation. The team plays the most dates of all Dutch orchestras. At the moment, their single, "Ma Belle Amie" is released in England, Canada, France, Sweden, Luxembourg, Switzerland and Denmark—not to mention the U.S.A.

## MIND GARAGE

"We're trying to say everything," Mind Garage's organist, Jack Bonasso, told George Cor-



nell, Religion writer for the Associated Press. "We're a living time capsule, a composite of the past living in the present."

This is one interpretation by one member of what Mind Garage is all about. Already having developed a reputation for its unique "electric mass," a version of the church liturgy set to rock music, the group—five young men from West Virginia University at Morgantown—makes its album debut on RCA Records as exclusive artists performing original contemporary electric rock material. The album is titled, "Mind Garage" (LSP-4218).

Organized in 1967 while the boys—Larry McClurg, Jack Bonasso, John Vaughan, Norris Lytton and Ted Smith—were undergraduates at the University, Mind Garage moved into the sphere of church worship on the advice of Rev. Michael Paine, then Episcopal chaplain at West Virginia University. It was Mrs. Paine who suggested the name, Mind Garage (previously the boys performed in the area as The Glass Menagerie), with the invitation to "come in and have your mind overhauled."

In addition to playing at the National Catholic Liturgical Conference in Washington, D.C., Mind Garage has presented its Mass at the Princeton Theological Seminary, where it drew more than 1,000 persons, at New York's Union Theological Seminary, on ABC-TV's "Directions" series, and, in concert, at Trinity Church at the corner of Wall Street and Broadway in New York.

Larry McClurg, the group's vocalist, comes from Savannah, Georgia, and credits his desire to get into music—as do the majority of the top contemporary groups and artists—with the influence of Elvis Presley. As to the development of his own particular style, Larry admits: "I am the end product of all who came before. I am the spearhead of my particular generation and section of the world. Any style I have occurs because of this, and the knowledge that you can only create, not imitate, if you step outside of former influences." He has been creating since he stepped into what is today's Mind Garage back in 1967.

John Vaughan, who plays guitar with Mind Garage, was weaned on country and blues music in his native Montgomery, West Virginia. Undoubtedly influenced by his father, a Baptist minister, John had long harbored the idea of, as he notes, "celebrating the possibilities of God in Christ," which he and the group have brought to fruition through its talked-about electric mass.

Black-skinned, black-bearded, pipe-smoking Ted Smith, from Wheeling, West Virginia, plays drums and African persuasion in this dynamic rock ensemble. Doing such disparate tasks as working in coal mines and playing with the Wheeling Youth Symphony in his teens, Ted began gigging with the group which emerged as Mind Garage while all five boys were at West Virginia University.

Norris N. Lytton, the copiously red-haired electric bass player of Mind Garage (he comes from Charleston, West Virginia), has been a musician—would-be and for real—for as far back as he can remember. He played in various all-state band festivals (on clarinet and saxophone) and studied voice on scholarships. He turned professional during his senior year at college when he joined Mind Garage and now spends most of his time on the group's farm working on new material for their concerts.

Jack Bonasso plays the organ and other keyboard instruments with Mind Garage and is, as one critic found, "the center of attraction, always to be acting out some 20th century morality play in which all the forces of nature—represented by drums, cymbals, chords—are about to come crashing down about him." This is Jack's philosophy about today's music: "Music that exists now is trite and dead, and we're trying to do something that hasn't been done by anyone else, something for which we'll eventually have to invest new instruments."

Although the group has specialized in playing music for avant-garde worship, it also performs more "conventional" contemporary works for club and theater settings.

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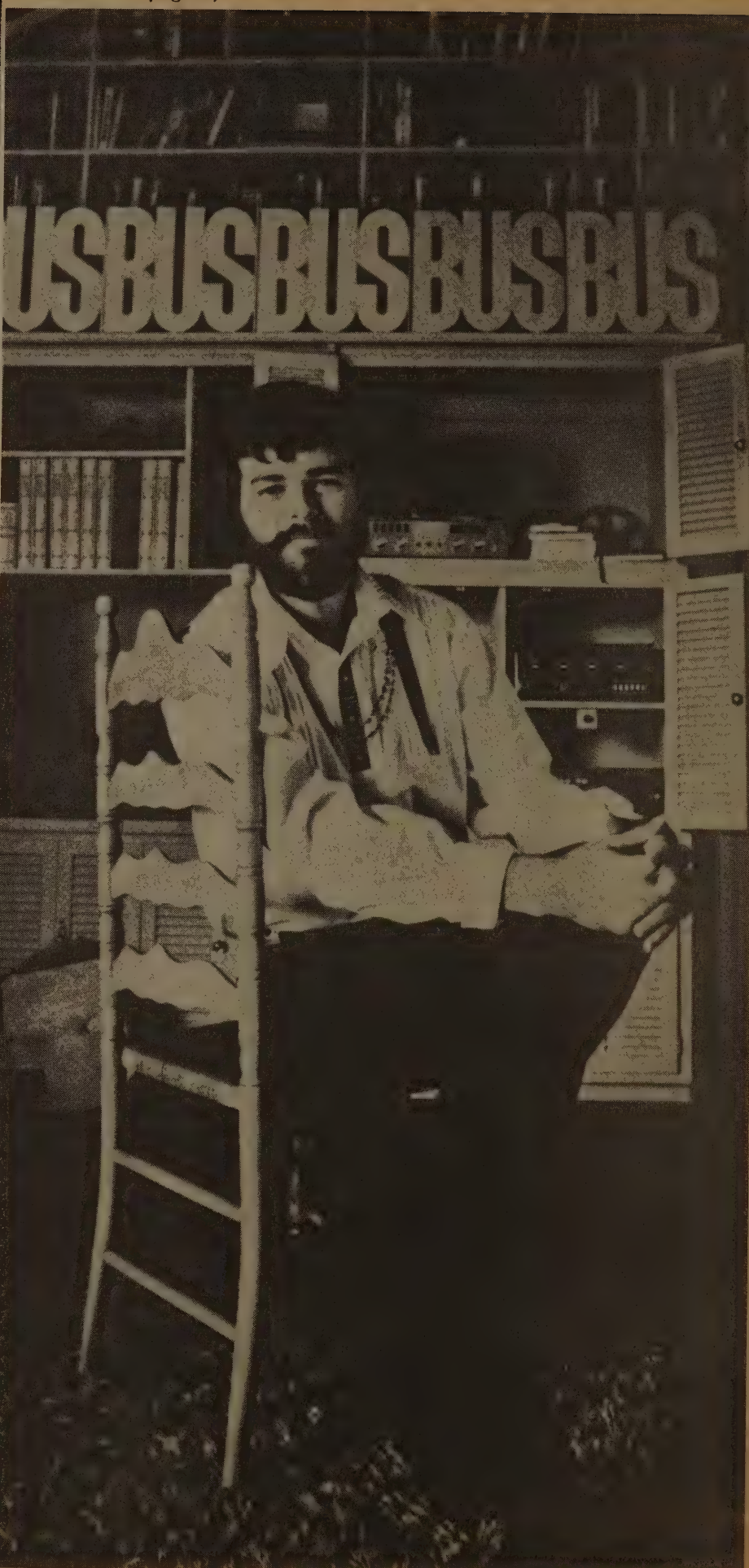
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life and politics, so he said "Why don't you take off and do what you need to do and work on the show whenever you want to?" So here I am, out here doing things, and occasionally I would go back and work on the show."

The projects Williams left that show to pursue are composing, creating films, art, album production, and inevitably, writing. With Nancy Ames he wrote a diversionary ditty called "Cinderella - Rockafella" - which has now sold over two million copies. He has made three albums for Warner Brothers, The **Mason Williams Phonograph Record**. The **Mason Williams Ear Show**, and **Music**. He created the concept for a new Andy Williams album for Columbia Records, and is working in a similar capacity for a Claudine Longet album for A&M Records.

Mason's creativity knows many forms. Unquestionably the largest is the **Bus Book**, which comes enclosed in an eleven pound cardboard box. It is a full size photo of a Greyhound Bus. Williams began the project, which cost \$7,000 and took a year, with a 4x5 negative that was blown up to a 16x20 print. Another negative was made, projected and printed in 16 sheets that he taped together with 4½ miles of tape.

There is little doubt that Williams will go to any end to make a point. He recently "painted" a sunflower by using a skywriting plane to sketch in a stem and leaves below the sun as it rose one morning above the desert. He had the phenomenon recorded on film by a well known cinematographer, Fouad Said had composed a song to accompany the film. Unfortunately when the film was developed it was discovered that the sun had spoiled it. So for his \$5,000 investment Mason was left with a song, which he put on the **Mason Williams Phonograph Record**, and a photo which he put on the back of the album.

Mason Williams was born August 24, 1938 in Abilene, Texas and seemed destined to become a crack mathematician. But his interest in music was kindled when a jazz pianist dropped by the boarding house he lived in while majoring in math at Los Angeles City College. "I just flipped out," he recalls. Soon after, he returned to the Southwest and enrolled at Oklahoma City University to study music theory. "I didn't know anything about piano and I worked out my harmony and exercises mathematically. I didn't have an ear for music and it sort of got everyone when I made the honor roll." While he was at OCU a roommate taught him how to play the guitar and as his skill grew and his repertoire expanded, he began to sing for anyone who would listen.

In 1959, just a year after his first meeting with a guitar, Mason formed a folk group called The Wayfarers Trio. The trio enabled

Mason to get experience in performing before an audience while paying for his college education. When studies permitted, the Trio would sashay outward from its local area to do such things as an all-College tour with Kai Winding. In time the group managed to make a name for itself in the Southwest and released one album for Mercury Records. In 1960 Williams left the trio for transfer to North Texas State University at Denton. "I stayed one semester, ran out of money and that was the end of my formal education."

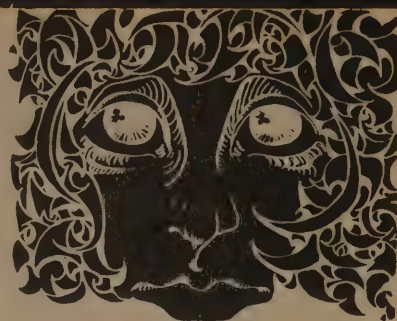
After leaving college Mason joined the U.S. Navy and while attached to the USS Paul Revere, he composed a song called "The Good Ship Paul Revere". A New York Publisher, Melody Trails, Inc. published the song and Mason was henceforth called upon to commemorate every naval event in song. He wrote songs for food demonstrations, for the anniversary of the Destroyer Force section of the Navy, and in January 1962, when his ship rescued the crew of a helicopter that had crashed at sea, Mason composed a folk song in six minutes about the event and was singing it by the time they pulled the soggy chopper crew on board.

His Navy experience encouraged Mason to continue his writing and he feels that each period of his life has developed a new perspective. "I've gone through all kinds of 'bags' - a sort of Woody Guthrie stage, writing simple folk melodies and lyrics, an Elizabethan style where I tried to use the best English I could, a bossa nova period, a kind of protest thing, especially when I was in the service, and now I'm writing other things."

The future for Mason Williams will no doubt continue to reflect the variety of things he enjoys doing. He plans to return briefly to personal appearances to perform in concert with various symphony orchestras across the country. His first concert of this type was in Boston where he appeared with the Boston Pops at a benefit for Biafra sponsored by Senator Ted Kennedy.

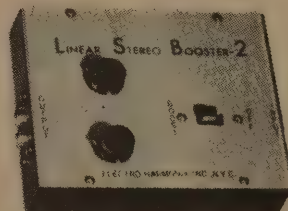
Williams hopes that the future will also offer him the opportunity to expand into the area of expository television, creating programs such as those that were done by the National Geographic Society. "The tendency would be for me to go into movies or something like that. But I don't think necessarily that's where it's at. I think small things are as important as big ones - I think a well-written poem or a good song is just as important as an hour television show. I'd like to go smaller rather than bigger now. The satisfaction is the same, maybe more sometimes, from a little thing."

But whether the results are big or small, the talent is very big indeed. And unique too. Not many people in this life can be correctly described as a "Renaissance Buckaroo". ☐ Doug Thompson



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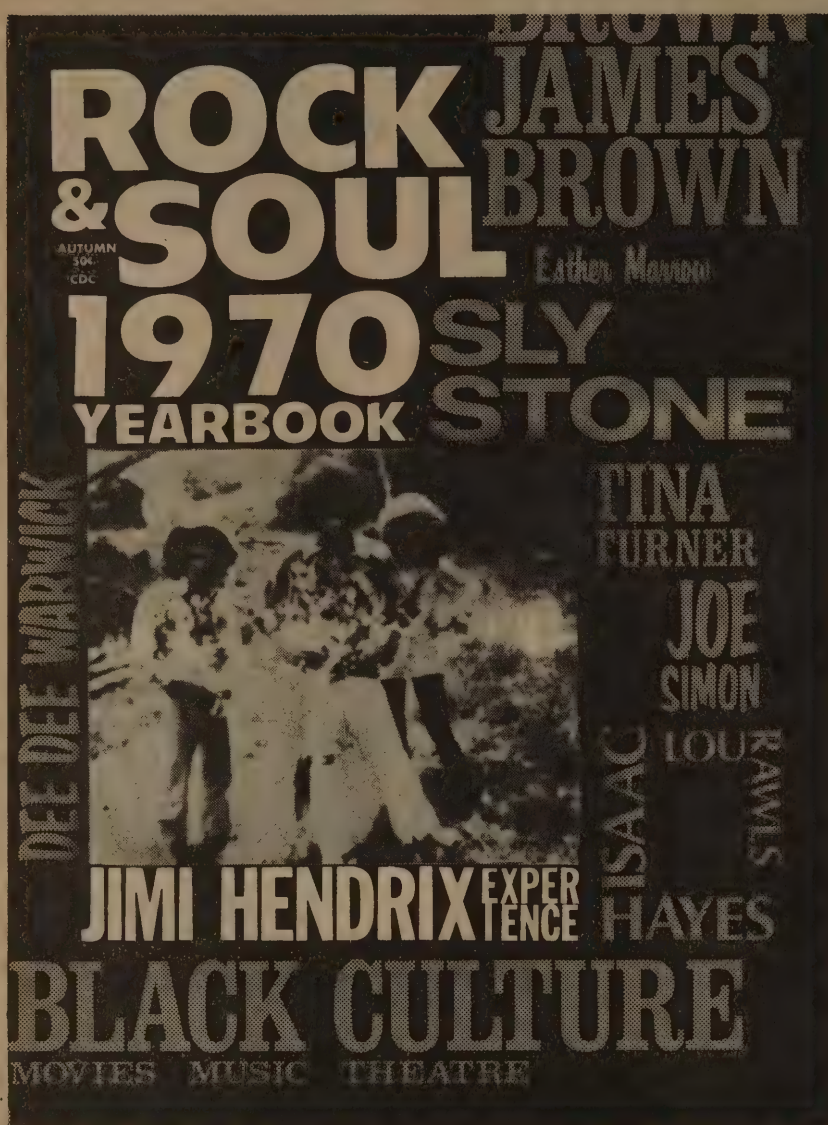
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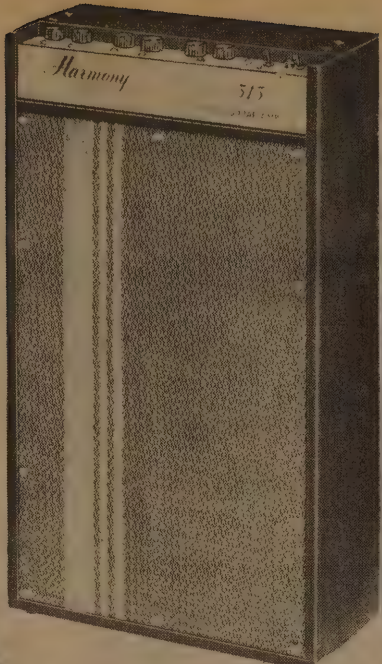
CONDOR ELECTRIC GUITAR INTRODUCED BY INNOVEX

The Innovex Division of Hammond Corporation, which made its debut in February with the introduction of the Condor electronic musical instruments, is adding a new Condor electric guitar to its product line.

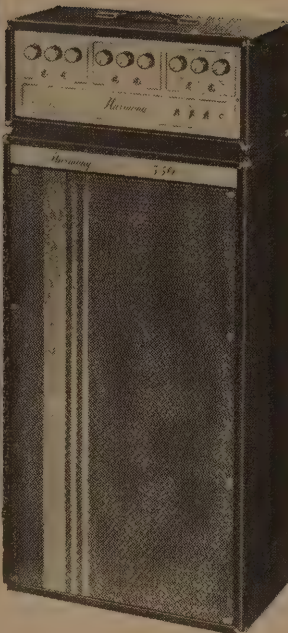
Conrad Feirn, general manager of the division, said the new thin-body acoustic electric guitar will feature a factory-installed Condor pickup with individual string separation system, plus dual conventional pickups.

"We see the Condor electric guitar as an important component of the Condor 'new-sound' system, which now includes the Condor GSM (guitar sound modulator), RSM (reed sound modulator), SS (sound system) and SSM (sound system modulator)," Feirn said. "It is designed to be used in conjunction with the guitar sound modulator, which gives the musician the facility to produce a wide range of sounds and effects."

The individual pickups for each string in the Condor pickup make up a controlled reluctance magnetic pickup system, with uniform high output levels at low impedance and with low distortion. The bridge includes individually adjustable string supports for each string, replaceable individually, and provides perfect intonation because of its extreme



Harmony New "500" Solid-State Amplifiers



stability. The Condor pickup also provides high crosstalk separation between strings, and is insensitive to extremely generated hum fields.

The dual conventional pickups of the Condor guitar have extra windings, tone, and volume control for each, a three-position toggle switch for selection of either or both of the pickups, and are adjustable for heights and angle.

Other features of the Condor electric guitar are: hard rock maple replaceable neck, with adjustable neck and tension rods; high quality strings selected for tonal clarity; arched top of Sitka spruce; maple back and sides; and a hand-rubbed polyester finish with exceptional durability. A specially designed guitar case also is available from Innovex.

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# we read your mail

Dear Editor:

The Beatles, Beach Boys, Rolling Stones, Monkees, and The Who all have one thing in common... they were the biggest musical attractions of the sixties. They had great success with single and album releases, and drew large audiences in concert. There was another group however, that had the same professional sound and excitement about them, yet they failed to make it to the top... The Kinks. The Kinks have a genius named Ray Davies, and he's turned out so many outstanding songs that Davies should be as familiar a name as Lennon-McCartney.

Oh, of course you'll find the Kinks in *Hit Parader* quite a bit, but it would be quite surprising to find them mentioned elsewhere. Even in England their popularity has diminished in the last few years. They've released some excellent singles recently in Europe, but they failed to make the top thirty charts, with the exception of "Plastic Man" in May of '69. Their last two albums, "Village Green Preservation Society" and "Arthur" should have gone to the top of the album charts. Three singles were taken from the "Arthur" LP alone and released in Britain. The "Village Green" album was probably the best album from the Kinks to date. Incidentally, it was mentioned in "Platter Chatter" May issue that "Arthur" is the first album produced and written exclusively by Ray Davies, however it was the "Village Green" LP which first marked Ray's complete writing and producing efforts.

Like The Beatles, Kink's music is superb and original. They can be dynamic and powerful as the Rolling Stones; and like the Beach Boys they have a poignant sound which is very gentle and moving.

Maybe if the Kinks sang about drugs, sex, and other controversial subjects they'd have more publicity. Instead they sing about England, the countryside, and life in general; but this is Ray Davies reminiscing and speaking his mind with great sincerity.

Ray has written some of the most memorable pop songs of the sixties; "Sunny After-

noon", "Dead End Street", "Waterloo Sunset", and best, but least known of the hits, "Autumn Almanac".

And today we have the superb "Arthur" album with its many outstanding tracks such as "Drivin'" and "Shangri-la". "Shangri-la" begins with a soft vocal and rippling guitars, and progresses into a window shattering sound of the seventies. The Kinks have produced another masterpiece. Though their popularity has dwindled during the past few years, The Kinks have many dedicated fans throughout the world. They haven't stopped progressing, they've always been unique, yet they were almost forgotten.

Sincerely,  
Gene Davidson  
Columbus, Ohio

Dear Editor:

I feel the Beatles should release a live album like their performance at Shea Stadium in 1966. As a Beatle fan, I feel totally helpless. Although their as yet to be released "Get Back" is supposed to have a "live" effect, it isn't the same as the soulful feeling generated by a concert performance.

John Lennon's album "Live Peace in Toronto" is tremendous! But, there would be no comparison if the Beatles released their concert performance at Candlestick Park in 1966.

With the trend towards bootlegging such performers as the Stones and Dylan, I know I would buy a Beatles' In Concert tape or record if it was released by Apple, Capitol, or bootleggers! Will you please answer?

Very Truly,  
Nicholas J. Anderson  
San Francisco, California

Dear Sir:

I bought this fantastic LP called, "AS SAFE AS YESTERDAY IS" by "HUMBLE PIE". This group consists of Steve Marriott (ex-SMALL FACES) who plays guitar, piano, organ, drums, tablas, harpsichord, harp, per-

cussion, harmonica, etc. Peter Frampton (ex-HERD) plays lead guitar, harmonica, steel guitar, electric piano, percussion, piano, organ, bongoes, etc. Greg Ridley (ex-SPOOKY TOOTH) plays bass guitar. Jerry Shirley (ex-APOSTOLIC INTERVENTION) plays drums. This LP contains their #1 hit in Great Britain, "NATURAL BORN WOMAN". This album has fantastic lyrics most of them written by Steve Marriott himself. The drumming by Jerry Shirley sounds as if Jerry is declaring war on his kit. The lead guitar by both Frampton and Marriott sounds like a combination of Jimi Hendrix and Eric Clapton. The organ sounds as though Brian Auger were there. The piano sounds like Paul Mayall shaking the house down. Their music is rock, exciting, breath-taking and surprising especially when Steve Marriott goes off on a Small Faces like solo. Peter Frampton sounds nothing like he did with the Herd (thank goodness). This LP contains 10 songs most of them 6 minutes long which makes a good value for your money.

In Montreal we have a fantastic band called "Jim McGuire's Blues Band". Jim plays lead guitar and sings, Dennis Ryan plays drums, my brother Paul plays organ, and Tommy Boland plays bass. They are to record very shortly on "Mathbrother" records. I would like to wish success to them.

Yours truly,  
JOHN KEARNEY  
MONTREAL

Dear Editor:

I'm an American currently living in Australia, and would like to present some of my opinions concerning the music scene.

Australia was the home of the Bee Gees, the Seekers, and the Easybeats. Unfortunately, to make an impression on the world scene, Australian performers must head for England or the U.S., where the fierce competition can often mean their downfall. Australia contains much talent, and it seems a shame that groups can only reach a certain point here, and then either

try their luck overseas, or stay here and regress or stand still. To mention one particular Aussie group, I feel the **Master Apprentices** could make it internationally if given the chance.

There are a few gripes I have about the Aussie scene, however: 1) It takes up to 3 months, at times, for the latest album releases to get over here. Also it is quite hard to find records by some American groups, such as Spirit, Santana, Sly & The Family Stone, etc., though the situation is improving; 2) The price of record albums is somewhat ridiculous: \$5.55 each; 3) Australian music fans would probably appreciate **HIT PARADER**, which is unavailable here (I subscribe to **HIT PARADER** fortunately).

Some of my favorite albums include: The Who's **TOMMY**, all Cream albums, esp. **DISRAELI GEARS** and **WHEELS OF FIRE (IN THE STUDIO)**, **BLIND FAITH**, and anything by the fabulous **BEATLES**, who are, in my book, the greatest ever. **LED ZEPPELIN** are the best to happen in a long time; there's no need to refer **LED ZEPPELIN II** to anybody, as everyone's probably heard it already, but they are striking original in style and arrangements. Jimmy Page, although not approaching the talent and finesse of Clapton, has a novel style which is perfectly suited for the Zeppelin music.

Incidentally, I am a 20-year old lead guitarist, and play a **LES PAUL STANDARD**. My influences include everyone from Bloomfield to Winter, but omnipotent Clapton reigns eternal. I'd be interested in hearing from anyone with similar tastes or views.

Finally, congratulations to **HIT PARADER** for an intelligent informative magazine, I really appreciated "The Scene" of your April 1970 issue. Oh yes: if it's at all possible, how about more on Eric and the Beatles?

Charles Read  
26 Range Rd.  
Sarina, N. Queensland 4737  
AUSTRALIA

Dear Editor:

Thank you for your column on James Taylor which appeared in your May edition. In the midst of all this trash that people are trying to pass off as music, it is gratifying to know that there are such people as James Taylor. Sad to say, it doesn't seem that too many people have discovered him for themselves. I thought his first album on Apple was the most overlooked album of last year. Why this was so might be for several reasons, but lack of talent is definitely not one of them. His songwriting is sincere and honest, just as his singing is. Nothing spectacular, no fan fare, just sincere and honest singing. Beautiful and simple songs, music for a Sunday morning. An old trusted companion, a good book, a

sunny day, that's what his album is like.

His new album, "Sweet Baby James" has just been released on Warner Brothers. Maybe the change of label will do him good. In any event, I recommend both albums highly, and to James Taylor, may I say thank you, and here is hoping that 1970 will be a very satisfying year.

"Morning - sing me a song  
Afternoon - bring it along  
Night time - show me a friend  
say it again  
send a good dream my way"  
(© 1968 Apple Music Publishing Co; Inc.)

Sincerely,  
Larry Ski  
8054 Escanaba  
Chicago, Illinois  
60617

Dear Editor:

With my blood hound instinct for finding where the action was, I became a bona fide Kink fan when they released their last hit in the states, "Sunny Afternoon".

Perhaps my enthusiasm for them since their fall from grace in the charts is a latent expression of the Freudian death wish.

Nonetheless, it is sad that the American public dropped the Kinks. They were blazing the trail for pointedly satirical songs when the Beatles, more or less, were still wondering what comes after holding hands.

Perhaps the publicity surrounding the release of "Arthur" will change this.

The Kinks can be best appreciated on record. In concert, they stink. The only group I ever saw who put on a more rancid stage show was the Left Banke.

When I saw them at the Fillmore East, they mixed up the runs on the songs, dropped entire bars, and forgot words to the songs they had written. At one point, Ray fumbled about the stage, blissfully unaware that the rest of the group had left the stage several minutes ago. The mind that creates many brilliant lyrics could not ad lib a belch after a Hungarian dinner. All Ray could manage was "thank you", "thank you very much" and incoherent and sheepish apologies for the botch they were making of the set. They were guilty of all the faults they accused session men of in the "Face to Face" album. Only by humming the lyrics to "All of My Friends Were There" was I able to keep my patience. That and the fine jobs done by Spirit and the Bonzo Dog Band (who I had never heard of before).

Of course, records remain the ultimate thing the Kinks should be judged by and they deserve all the coverage you and other media can give them.

Sincerely,  
Dick Hughes

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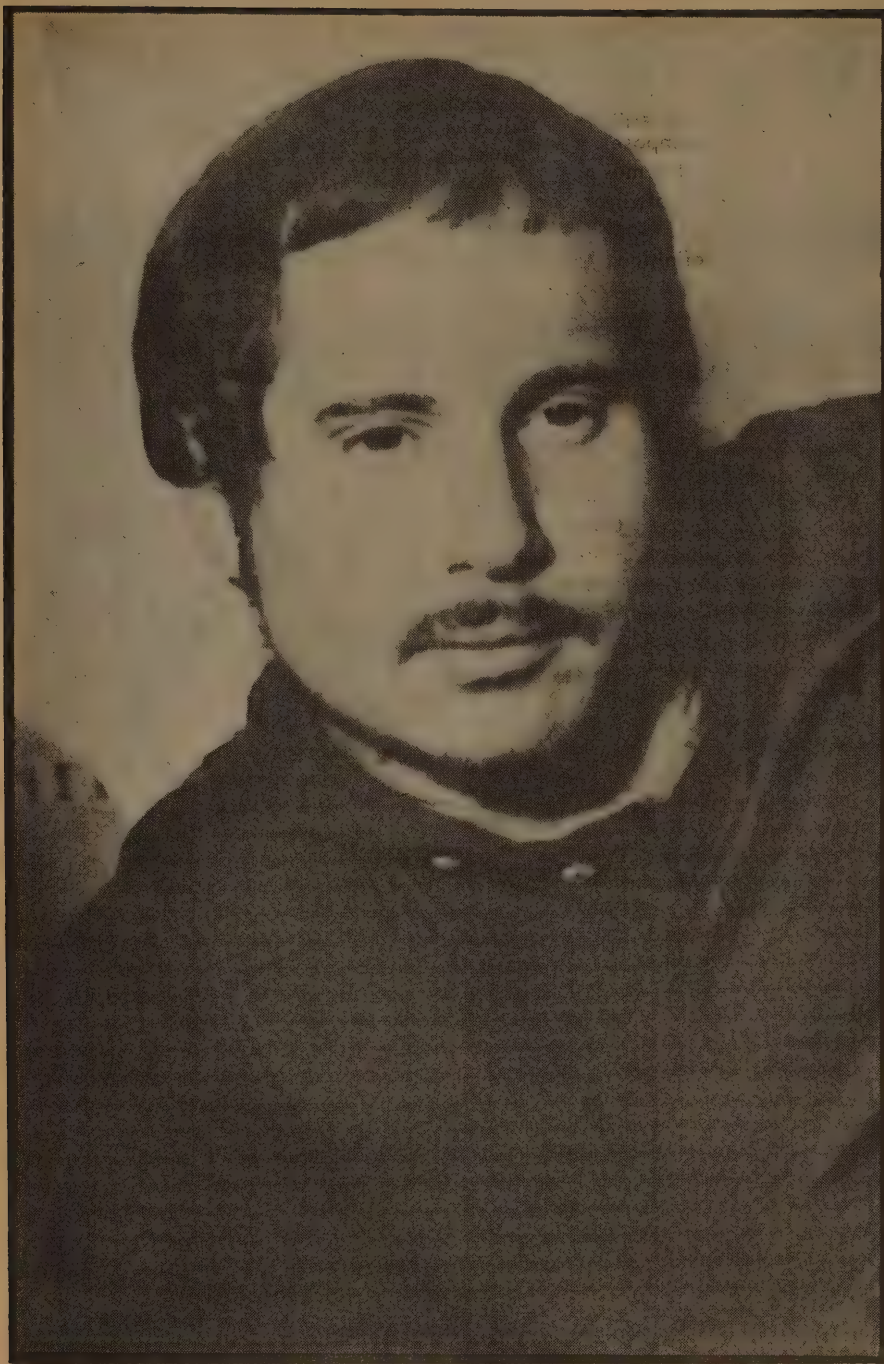
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# ***PAUL SIMON***

## ***Says He's No Poet***

Byron, Paul Simon would agree, was a poet. As were Shelley and Wordsworth. Ginsberg, Betjamen, and Cecil Day Lewis are poets of today, as well. But call him a poet, as so many people do, and you get a very firm, "NO!" Simon thinks of himself as a songwriter and, though he can see why people place him in the poet bag, he isn't having any of it. "Poetry has nothing to do with my songs," he insists, "The lyrics of pop songs are so banal that if you show a spark of

intelligence they call you a poet.

"Then they think you're putting yourself down if you disagree with them. The people who call you a poet are people who never read poetry."

He doesn't even regard himself as a musician, explaining his statement thus: "I'm an anachronism as a composer. Pop music is so far behind the rest of music. Dylan isn't a musician, nor are the Beatles, technically, because they're not virtuosos on their instruments."

Simon is obviously very precise in his definitions and he goes on to say, "Poetry is very different from writing lyrics, the limitations are different. When you're writing lyrics, you have to consider a melody and sometimes throw away your best lines."

"I always work on the music first because I like to think I'm a stronger lyric writer. I spend a lot of time on lyrics, but I always try to avoid clinches."

"People read things, messages, into my songs, but I don't set out to try and make people see my point of view. I worry about entertaining, then if people see it my way that's fine."

Simon and Garfunkel have their critics who can be blatantly outspoken. But these same people can find Simon and Garfunkel very good.

Perhaps the rapport that exists between the two men has something to do with being born within three weeks of one another and growing up only three streets away.

They attended the same school but didn't meet until the sixth grade. When they did meet it was with Simon as the White Rabbit and Garfunkel as the Cheshire Cat in a school production of "Alice In Wonderland".

They developed an interest in each other and began singing. I wonder what Freud would have made of that.

Simon's odd sense of humour in class led to detention periods for them both and during lonely sessions in a little room they began singing to Simon's guitar playing.

They made a few records under the name (not their choice) of Tom and Jerry but nothing happened. After a few years Garfunkel got into the Kingston Trio while Simon was digging Joan Baez. The two forces were gradually drifting in the same direction again.

They spent some time singing in Greenwich Village but Simon kept going off to England for long visits. In the summer of 1963 he found himself in Paris where he realized:

"I couldn't write dumb teenage lyrics. I finally decided that if I was going to be a failure as a songwriter I would be a proud failure."

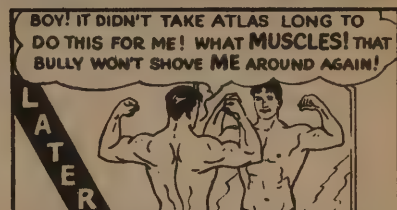
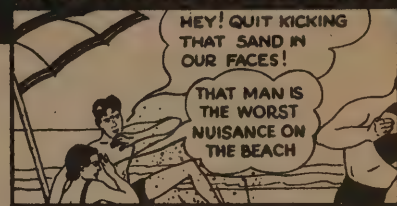
At the end of 1964, Simon and Garfunkel made their first album titled "Wednesday Morning Three A.M.," The album flopped but a disc jockey in Miami latched on to one of the tracks and kept playing it.

The track was over-dubbed with bass, electric 12-string guitar and drums and by the time the duo returned from England where they had been performing, "Sounds Of Silence" was number one.

Simon and Garfunkel are both very wealthy, but it doesn't trouble them too much. Simon doesn't even own a car and he draws a weekly allowance and uses credit cards for most things. His accountant takes care of trifling little things like tax. The trifling little amount he paid in the first year of the big time was over \$100,000.

"I've already won a game - the money game or success game of whatever you want to call it," Simon sums it all up, "I'm fixed for life that's all I want out of life. But I know there are other things than being successful - I just hope I have enough drive to leave off being successful." □ Richard Green.

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# SHUGGIE'S ON HIS OWN



*At twelve he played his first professional gig, it was on bass at a club in San Diego.*

His father is famous, the people he records with are famous, and now he's on his way as well. His name is Shuggie Otis. If you're an oldies fan you remember Johnny Otis, Shuggie's father, for "Hand Jive". If hard rock is more your scene then more than likely you've heard the album that Al Kooper and Shuggie did together, "Kooper Session".

But let's get things straight about sixteen year old Shuggie, he stands up pretty well by himself. Although he is just sixteen, he is considered to be one of the best blues-rock guitarists in the country. He also writes songs, sings, plays bass, harmonica, and organ.

With guitar playing on three albums to his credit, "Cuttin' Up" with his father, the Kooper album, and "Here Comes Shuggie Otis" on his own, Shuggie has just begun to be appreciated by fans and critics across the country.

Born in Los Angeles in 1953, it's only natural that he would become interested in music with a father like Johnny Otis. From infancy, Shuggie was raised on a diet of rhythm and blues provided by his father and all the other great musicians in his father's bands. By his early teens, Shuggie already played a number of instruments remarkably well. In fact, by elementary school, he had won an award for his drumming.

At twelve, he played his first professional gig - it was on bass at the Jazzville club in San Diego. He soon

began playing with dad's band, to look old enough to be in the band, he painted on a moustache.

At age thirteen, he began doing studio work. Although Shuggie excelled on guitar, he also played bass, drums, organ, piano, and harmonica. Then, at the end of 1968, Shuggie and Johnny cut an album called "Cold Shot". For his exceptional guitar playing on this record, Shuggie got his first national recognition. Numerous critics commented on the maturity of performance and his already solid musical accomplishments.

"Cold Shot" soon made its way into the hands of John Hammond, Sr. of Columbia Records and Shuggie was signed to a long term Epic recording contract. The album also found its way to Mike Bloomfield and Al Kooper. Kooper was so impressed with Shuggie's talent that he flew to California to ask Shuggie to make an album with him - thus came the "Kooper Session" lp featuring Shuggie.

Leonard Feather in the Los Angeles Times wrote about Shuggie by saying, "He tells it like it was decades before he was born and runs off with the honors."

And as for the name Shuggie.... well his mother affectionately called him Sugar, which as the years lengthened was shortened to Shuggie. □ Thanks to Billie and company.



*His father is famous, the people he records with are famous, and now he's on his way as well.*

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## NASHVILLE BEAT

by Tex Clark



Tex Clark

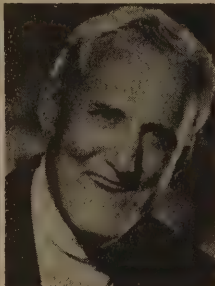
ELVIS PRESLEY to the west coast for a new movie, with lots of songs and action . . . J.D. Fontana, Presley's drummer, doing lots of sessions here in Nashville for a lot of new artists . . . You can subscribe to BRITE STAR COUNTRY magazine now for only \$3.00 per year write to Cade Bros. 2619 Belfour Ave., Bristol, Pa. 19007, they also have pop and Rock news . . . The Clouds back to Nashville for a new session . . .

JESSE BOONE and The

ASTROS have a new disk out, you can write JESSE at 632 Holloway Ave., Albany, Ga. for records and pictures . . . JACK FORD (Mr. Memories) has a good sound on NORTLAND Records . . . for POP DEE JAYS try a LP by CARMINE GAGLIARDI, one of the best picks for this month, you can obtain a copy for writing to CAMBRAY PROD. LTD. 8 Church St. GOUVERNEUR, N.Y. 13642 it will give you many good plays on such songs as "Didn't We" & "Those Were A Days" this is a MUST for all stations that program easy listening . . . thanks for all your requests to see pictures we try and print two or more every month, and try and give the new artists a chance to be seen, have had lots of requests for pictures again of WIL BANG and THE CLOUDS, which we will show you in the future issues . . . new albums this month by EDY MILLER, JACKIE WILSON, JOE SOUTH, GARY LEWIS, and BOBBY SHORT . . . Edward & Pearl Landhurst has a new record coming out soon, Pearl is one of the writers of "Be BOB BABY" which RICK NELSON recorded years back, they may be ready for another hit song . . . "SLY and The Family Stone" has been certified as a million seller for "Thank You Valentine" . . . "BOBBY BLAND'S" latest disk doing well as well as "JENNETTE WILLIAMS" disk of "I Can Feel A Heartbreak" . . . "FUNKY CHICKEN" by Willie Henderson and the SOUL EXPLOSIONS on Brunswick making chart action across the U.S. If your record needs National Promotion or publicity be sure to see Brite Star's ad at the bottom of this page, or maybe you are looking for a label, or getting your tape with a good label, then Brite Star may be able to help you, no MIRACLES Brite Star claims, just hard work in getting you the help and service you need, be sure to send all records for review and material for this column to TEX CLARK 728 16th Ave., S. Nashville, Tenn. 37203.



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Step right up. Another column chock full of personal opinions and favorite records.

This issue I have to start by telling you about an utterly fantastic album. That's right fan-tas-tic. And any other superlatives you may have to hear to be convinced: great, impossibly good, flash, a real flash, a genuine flash, high energy.

The album is by Van Morrison. His second try on Warner Brothers and a complete departure from the progression that "Astral Weeks" seemed to indicate. In fact, "Moondance" (WB 1835) is a combination of "Astral Weeks" and the "Brown Eyed Girl" album that Morrison did for Bang.

Everyone associated with the album is to be congratulated: Lewis Merenstein, Tony May, Elliot Schierer, Shelly Yakus, Steve Friedberg, Neil Schwartz, Jack Schrorer, Collin Tillgon Jeff Labes, John Plantania, John Klingberg, Garry Malabar, and Guy Masson. Not to forget Emily Houston, Judy Clay, and Jackie Verdell.

Each song is classic. Morrison has written some great melodies, great words and matched both with his delivery. I love "Moondance", "Crazy Love", "Come Running" and "Dreams Of You".

If you don't hear this album it will be like you never heard Sgt. Pepper or the Ronettes album. What more can I say.

Mississippi Fred McDowell has an album out on Capitol, "I do not play no rock 'n' roll" (ST 409) that anyone who has ever thought about playing blues guitar should listen to and learn from. In fact, learn everything you can from this album and use it, you'll come out way ahead.

The album has McDowell talking as well as playing and both are superb.

A new album from Brewer And Shipley is my third best bet this issue. Called "Weeds" (Kama Sutra KSBS 2016), the album is that

happy marriage of song and instrumentation that I haven't heard since Ian And Sylvia did "Twenty Four Hours From Tulsa" on an album a long time ago.



Michael Brewer and Tom Shipley are the songwriters, singers, and moving forces of Brewer And Shipley, but for this album they left their Kansas City home to travel to California where such artists as Nicky Hop-



kins and Mike Bloomfield played backup under the production of Nicky Gravy (could that just be by chance Nick Gravenites?).

My favorite cut is "Indian Summer". Listen to Brewer And Shipley.

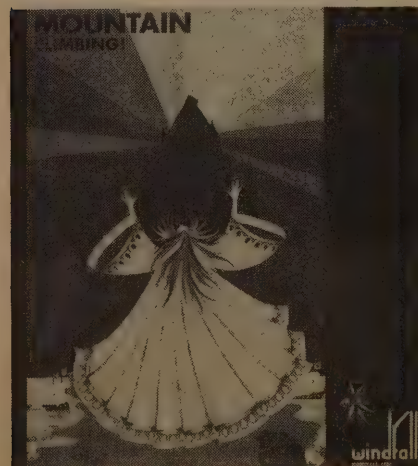
The Kaleidoscope have a new album out called "Bernice" which continues with their highly original and enjoyable musical format. On Epic (BN 26508), you will like it. If you like music.



Personally I'd expect the album that contained the hit single from Lulu, "Oh Me Oh My", to be just that, an album with a hit single. But it's not, it's a really good album.

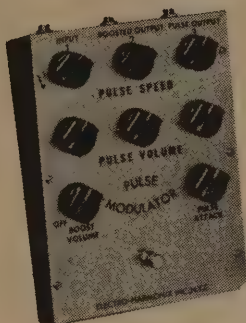
Produced by Jerry Wexler, Tom Dowd, and Arif Mardin, (sound familiar), this Muscle Shoals sound is good. Lulu is in fine voice. The general result is surprising and worthy of your consideration.

I should mention "Best Of Traffic" on UA (UAS 5500) but if you don't own their other albums you're in left field and don't need to know about this album. If you do own them you don't need this lp, except that it's nice to have, just like everything Traffic has ever done is nice to have.



The new Mountain album is out and already leaping up the charts as I write this, so I guess I can't do any more than say I like it, not great but good and showing super promise for the likes of Leslie West. ☐ Doug Thompson

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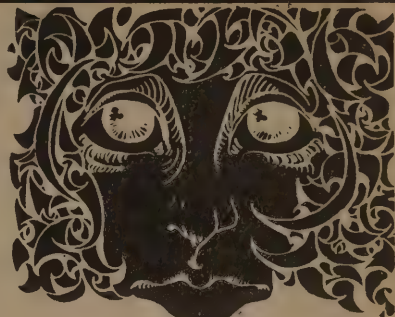


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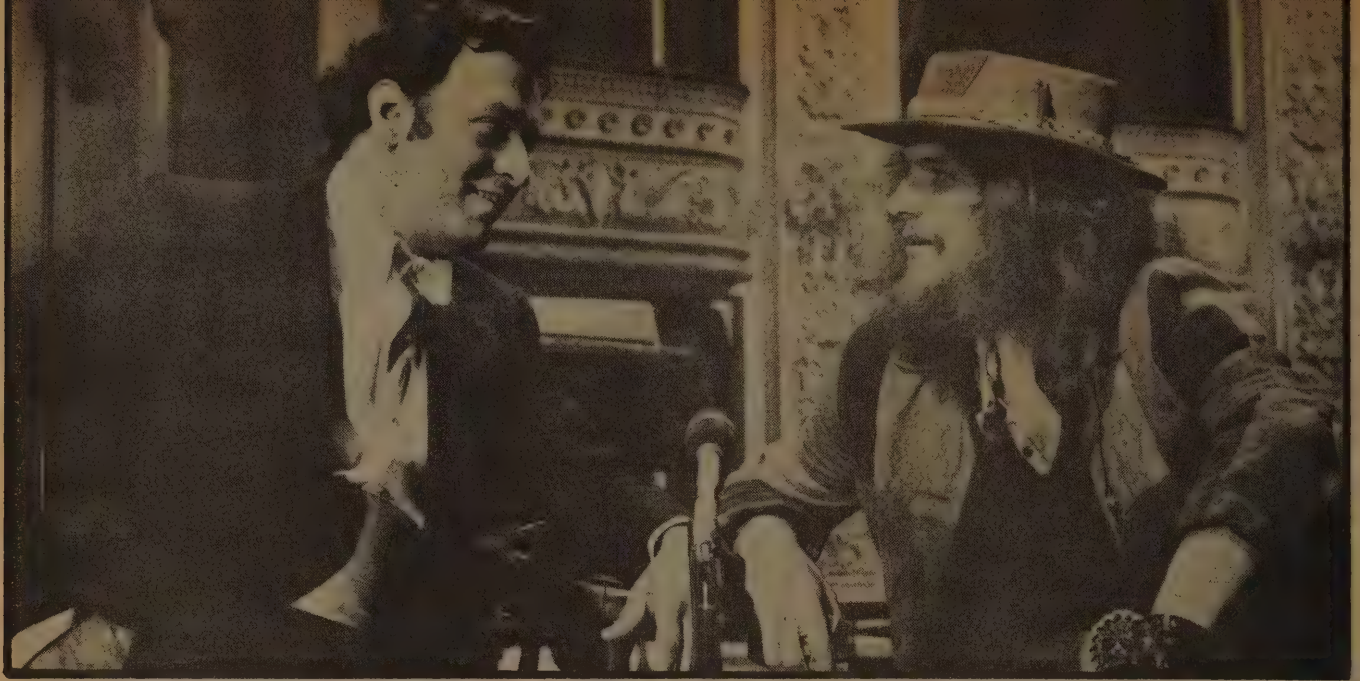
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*Mehta gets more of the same from Ian Anderson.*



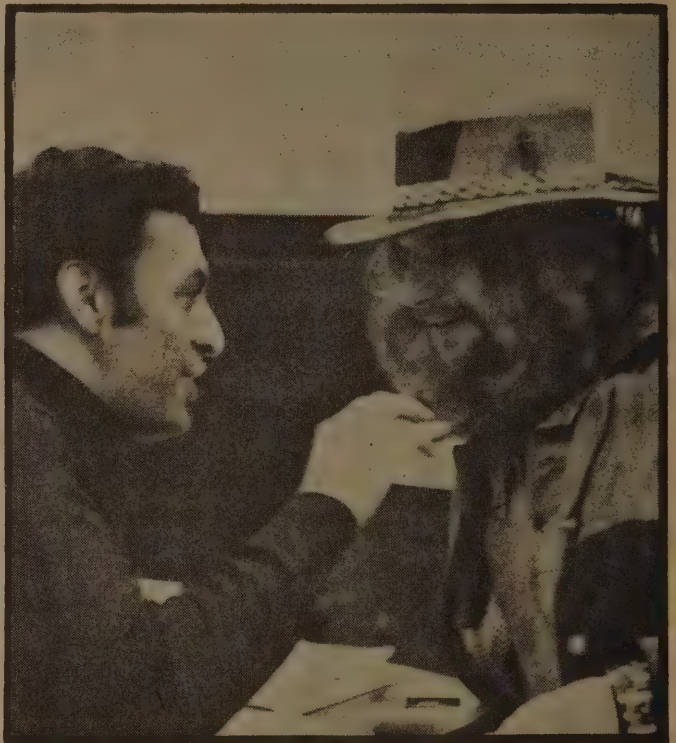
*Mike Shriver of Santana candidly discusses his views on classical and pop music.*

*(continued from page 16)*

For those of you that saw the finished product, "Switched-On Symphony", we thought you might have a look behind the scenes and find something interesting, something that said something about what the rock world and the real world of television are all about.

There was a dispute during the recording in Hollywood of the special when, according to sources close to the group, "Jethro Tull refused to take part in the finale which was to be a 'jam' involving Zubin Mehta, and the Los Angeles Philharmonic Orchestra, Jethro, Santana, and the Nice."

Ian Anderson said, "I don't know if there was a moral to be put over by bringing rock and the classics together, in the programme, but if there was, it certainly was not to be served best by each of the units compromising their own standards



*Ian Anderson again, rapping on classical and pop with the maestro.*

to find a very low musical common denominator purely for the sake of playing together. I feel we can best serve the cause of entertainment by doing what we know best, to the best of our ability, and allow the audience to be the judge of what conclusions to draw, if any."

Terry Ellis, manager of Jethro Tull, reported, "In spite of a few disagreements and a sad air of condescension on the part of most of the classical people, all the segments are of a wonderfully high standard, and it is going to be a very spectacular programme."

And a final comment from Mr. Robinson, "That's the story of rock and roll." □ Doug Thompson, thanks to Bobbi Cowan who seems to like this Tull group.



Zubin Mehta has an animated conversation with Keith Emerson organist of the Nice.

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*"If we can give people a reason to laugh and dig each other and us at the same time, that's great man, that's what we want to do."*

back East. I stayed out on the West Coast keeping on songs and trying to put together a group. Just as I was reaching a complete loss what to do, Duane called and said he was getting another six piece group together. So I went back to Florida and joined up with them as a singer in the spring of 1969."

"I was really disillusioned and strung out with the West Coast," says Duane. "The group thing left a bitter taste in my mouth. But then I had an opportunity to go to Muscle Shoals. I was messing around and having some fun. I could have gotten a group, but no one was really ready. Then Rick Hall heard about me and invited me to do a session with Wilson Pickett. I didn't get into the session thing right then. I went back to Florida, but then Rick called me again and said that I should move up to Muscle Shoals. I wound up doing sessions with Aretha, Arthur Conley, Wilson Pickett, the Soul Survivors, Clarence Carter, John Hammond. Then Rick asked me if I wanted to do an album as a solo artist. I didn't have anything together, but I said 'yes'. He asked what musicians, and I said I wanted to use these cats from Florida and from the old Hourglass.

"Anyway, we did some cuts and nothing came of it except the desire to get back into the group thing. So Barry Oakley, our bassist, was there on the session and we talked it all out about getting a group thing, and we decided on what would be the best group we could possibly get together. Then Jai Johnny Johnson came down to Muscle Shoals and he became the first one in the group. He plays drums and congas. Then I told Rick the studio thing was stringing me out and I wanted to go back to Florida and work in a little more creative capacity.

"So I went back and me and Barry and Dickie Betts (second guitarist) and Jai Johnny jammed together some. Then I found out Butch Trucks our other drummer was in town, and decided two drummers would be a good lick, since we had two guitar players. But nobody could really sing as strong as we needed.

"I thought about Greg, but thought he was hung up with his work on the Coast. He said it was getting to be a drag and he was ready to do something again, so he came back and we started rehearsing seriously.

"With Phil Walden's encouragement, we moved to Macon and began to get something solid together.

"We always played blues but they didn't want it. Everyone contributed roots and stuff to the whole sound, but before this group, no one was laying it down as hard as we could do it."

"When we heard it together for the first time, that's when we knew it. As the music got freer, we were able to get into it more. It grew rather that being built. It just kinda came out. We decided when we started that every set we ever played was going to be the best set we ever did, and when you go on stage with that in mind, you can do some incredible things."

"You can get everything out when you play anything you want. It's the greatest communication in the world. Better than talking, writing, anything. It's all there. . . it's so close. The group's like a one piece unit with six parts."

"I guess success depends on how many people dig you. There are always people to slam you, but you have to lay down things you can live with. There are people who put you down, but those are the ones who have already made it. You play what you feel and hope you're doing the right thing. You've got to do whatever you believe in. If you're wrong, you change and keep making changes till you make it - or till you're happy with the whole thing."

"Being successful is a nice thing. It's financial proof that people dig what you're doing."

The Allman Brothers Band first album is a collection of deep influences. Hard core blues, rhythm and blues, and rock. Six people with a merging of feelings and sounds.

"Our next album will be a lot different," said Duana. "There will be more variations in the material. The sound will probably be more different, more separated, so that individual patterns will emerge. It will just be a collection of songs, not necessarily a total concept album."

"We'll go off somewhere and jam for two weeks. Out of it will come the basis for new material. But it's always good to keep those old blues cats in mind because they really did it. Structurally, you don't even have to stay within the framework to convey the blues idea or feeling. You really can't explain it. . . it's not something you can hear."

"You just have to feel it, deep down, inside. And let it all come out naturally. . ." □ June Harris.

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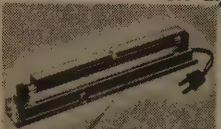


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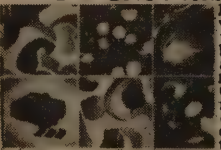
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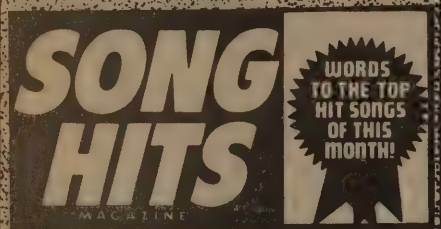
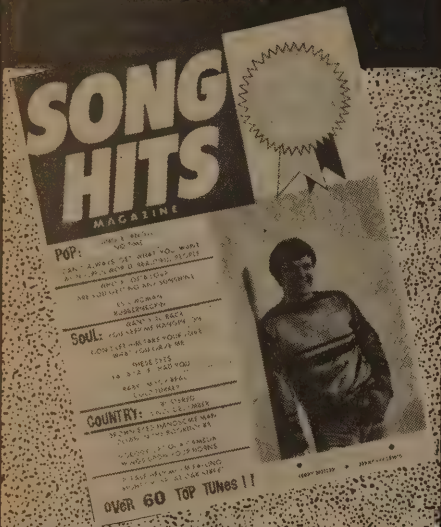
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# READERS' REVIEWS

IN THE COURT OF THE CRIMSON KING (Atlantic SD 8245) is King Crimson's magnificent debut album. KC represents a significant development in rock music: they are, for all practical purposes, the first group to really break down the barrier between rock and jazz. Unlike groups such as Blood, Sweat & Tears and Cream, which purported to be "jazz-rock" but actually tended more toward one or the other, KC's sound is a true fusion of the two forms. This becomes strikingly apparent upon hearing the first cut on the LP, 21st Century Schizoid Man including Mirrors. After a heavy introduction, mindful of Led Zeppelin, the quartet takes off on a fantastic instrumental break, with reed man Ian McDonald soaring mightily over guitarist Robert Fripp's gutty lead. Drummer Michael Giles and bassist-lead singer Greg Lake are both superb behind the solists—Lake is one of the fortunate few: bassists who really understand the intricacies of the Fender bass, while Giles, though sometimes a bit erratic, can and does drive the group to real peak-dig his short solo break in *Mirrors*. After the frenzied finale of *Schizoid*, there is a sudden and deliberate change of mood in the second cut, *I Talk to the Wind*, a delicate and lyric ballad incorporating some beautiful flute and reed work by McDonald. Then a drum roll segues into *Epitaph* including *March For No Reason* and *Tomorrow and Tomorrow*, a mournful and dirge-like piece with overtones of nuclear holocaust and extinction of the race. The orchestral fullness and power of *Epitaph* make it sound like something out of *Satanic Majesties Request*. This is also true of *In the Court of the Crimson King* including *The Return of the Fire Witch* and *The Dance of the Puppets*, from whose lyrics the group took its name. This is a melodic fantasy voyage to an ethereal royal palace, a song of magic and colors and fairy tales. Its strongly pronounced choruses suggest the slow progression of a Gregorian chant.

Of course, the album isn't perfect—few first efforts ever are. Peter Sinfield's lyrics are not notable as poetry, but serve well enough in conjunction with the music. The flaws in this LP are minor. King Crimson is by any measure a first-rate group, worthy of all the acclaim they will receive. It's a good bet that their second album will have some really un-

believable things on it. ☐ John Eiszner, South Bend, Indiana.

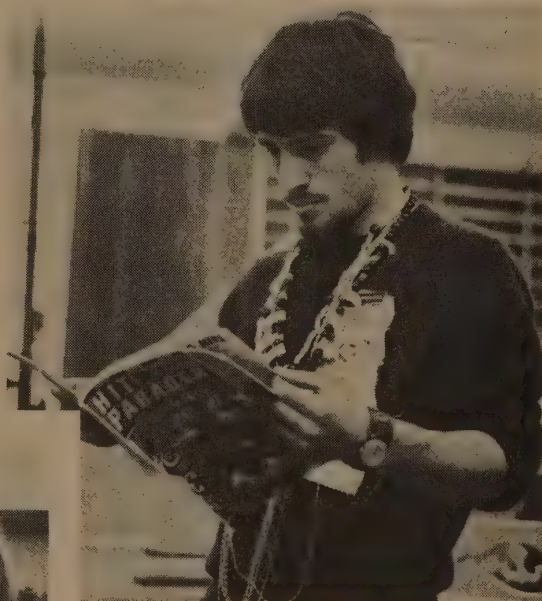
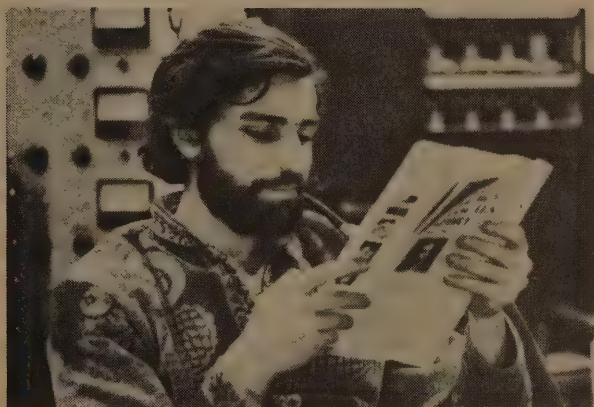
**Humble Pie: As Safe as Yesterday Is** (Immediate - IMOGS 101)

Humble Pie is Steve Marriott (former lead singer and organist for the Small Faces), Peter Frampton (former lead singer and guitarist for the Herd), an ex-Spooky Tooth bassist, and a 17-year old drummer. On this, their first album, the mere commercial aspects of the Small Faces/Herd brand of English "pop" music have been eliminated. The emphasis here is on "power pop" (to use Peter Townsend's phrase), with excellent lead guitar work and a very strong rhythm section. The singing, as you might expect, is exceptionally good, as Frampton and Marriott reach continually for that highest of high notes and blend in clear harmonies. With the exception of an old John Kay number, "Desperation", all the selections are group originals. Outstanding cuts include "Butter Milk Boy", "Alabama '69", and "Desperation". The whole album has a strong "live-in-the-studio" feel to it, with a minimum of overdubbing.

The Byrds: **The Ballad of Easy Rider** (Columbia - CS 9942)

The Byrds' ninth album (including the *Pre-lyte* recordings of 1964) is basically a refinement of the group's sounds established on *Dr. Byrds and Mr. Hyde*: a mixture of modern C&W, straight rock, and traditional folk music. The key elements are Clarence White's pedal steel-style lead guitar and leader Roger McGuinn's all-purpose vocals. Although the group's material is generally not as good here as on the *Dr. Byrds* lp, Terry Melcher's production is a marked improvement over Bob Johnston's work; there is a certain musical unity among the individual cuts on *Easy Rider* that was lacking on the previous album. The inevitable Dylan tune ("It's All Over Now, Baby Blue") is included, as is McGuinn's title song and "Deportee" by the late Woody Guthrie. In spite of endless personnel changes, the Byrds' four albums, and especially this latest release, have served to establish their group identity as "space cowboys", with an eye on both the roots of American music and the future of rock. As Peter Fonda puts it in his liner poem, "as long as McGuinn keeps doing it/and whoever the Byrds are/is just alright..." ☐ S. Andrew Schwartz.

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Top: The Young Rascals, Felix  
(left) and Eddie.  
Bottom: Jefferson Airplane, Jack  
(left) and Jorma.

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# Communication

by Dom Petro

**S**trength is the power to inspire confidence and ability to overcome difficulties.

Where does it come from? Nerve? Guts? Staying Power? Does confidence come first? Is it knowledge? Heredity? Intelligence? Cleverness? Keeping cool? Muscle? Or combinations of these?

Of course it is combinations. Knowledge brings some confidence. Then calling upon one's resources, and action.

Strength is integral to living well and it comes in many shapes. We have seen situations where gentle persuasion overcome a bad situation. Then there's the veiled threats. And then sometimes, the ugly, heavy hand of violence.

Violence is not strength. It is a frenzied use of all reserves. It is the extreme and occasionally necessary step when all other measures are fruitless. But it always worsens the situation and always leaves a stinking mess to be cleaned up along with lacerated feelings to be cured and calmed. And considering this last, it then takes as much and more time to solve the problem than considered plans. Real strength comes from the steady pressure of persuasion and conviction that wins debate and does not need fist or gun.

Staying Power is the first element then. Any one of us can become terribly excited and at that time and place do some extraordinary act. This is riding upon the crest of circumstances or current convictions which sometimes are not ours. It smacks of frenzy. Infinitely better is the carefully worded assault delivered at the right time and place AND persistence. But of course, we are all so impatient! The quick solutions from violence confirm both the victor and vanquished in their convictions. Right or wrong, frenzy, blood, viciousness, blind thick-headedness become more important than the problem.

Philosophers have always pointed to our INNER STRENGTH. Religious teachers say it comes from God. We glance vaguely inward and see no particular spiritual muscles. We frown and become puzzled over the "inner power," wondering how miserable, minuscule "I" could have ANY power. We feel helpless and self conscious when we try to assess our individual powers. Then we might cover up our doubts with chest thumping, sinister attitudes, impressive dress that exaggerates. Or we might sink off mouse like into quiet retreat. Or we might simply shrug in resignation.

What is this inner strength? Can we depend upon it? Does it only appear when needed? It would seem so much more beneficial to us as individuals to know OUR own individual strength rather than depend upon others. Is it Power? Or is it a way of fooling ourselves? Certainly the ability to FACE problems comes first as a test. And this may be called "Courage." If courage is called "guts" or "Nerve" then other complications set in. Guts implies entrails or viscera or the very core of something which may apply. Nerve implies "gall" which can be applied to unsavory persons and actions. Courage is right on target: the ability to actually face up to and approach the problem. Note "problem" crops up. Always there, they test our strength.

So we know Strength has staying power, requires courage and knowledge, all of which provides means for keeping steady and cool in the face of problems. It almost goes without saying that when we do not know, we fear. And though strength might have roots in heredity, is there some way we can help ourselves toward achieving it? We know that in many cases the "circumstances make the man," we might develop a means for training ourselves to deal with conditions.

First in line is developing strong habits. Take the habit of looking facts in the face. Facts concern us personally and then our world. Separate out the jargon and cliches. Look at the very core of the problem. If you find yourself getting too emotionally involved you are NOT looking at ALL the facts—you are stacking the deck on one side. Emotions are involved without any encouragement. Pouring gasoline

on this fire only screens the facts until we see only what we wish to see and become "self-righteous." Can you imagine a more bone-headed attitude? Because you may well be right in the argument but this one-sided attitude will surely prevent honest solution. You become the self-appointed angel of justice and vengeance—and then the mess.

Simply look, study and figure a plan for solution. Good habit. Next—know your limits. Solve what you CAN solve then you'll be trained for the larger issues. Your habit of cool study, plan and execution will come in strong and developed. Forcing others with fear or brute strength only brings reaction—RIGHT OR WRONG! Strong winds can roar at rocks which stay put, but a steady water trickle will wear grooves and then crack them. Which brings in the TIME factor. We Americans only think of time as SPEED. It is something to squeeze down and push. This is the beginning of self destruction. The very problem of POLLUTION is the result of this rush and frenzy to make and build and the devil take the hindmost. Look around you at all the lovely factories, cars and quiet, clean streets where you can quietly saunter at any time of day or night! Try building a house in a hurry, and spend the following years patching. Look at the careful time consuming preparations necessary to make a race car really speed. SLOW DOWN, LOOK, STUDY, PLAN, and then act.

Strength then involves patience. Patience here is not a static, quiet period of supine inactivity wherein you bathe yourself in martyred tolerance. It is a habit pattern of thinking and solving by straight forward and clear solutions. It is the strength of dogged persistence which always wins in the end.

Is it muscle? The Chinese wrestler O-Nami approached an old sage and asked how he might win matches. The sage said, "O-Nami means great waves. Great waves is your name. Stay all night by the sea and listen to the waves of the sea. Imagine you are one of them. Forget you are a wrestler—become those huge waves sweeping everything before you," and he did. He put down all his opponents—he was invincible. O-Nami found HIS inner power from Nature. His muscle alone was not enough.

What is the nature of your problems? Where can you find the power to handle them? What example from Nature or Church or Temple can you seek out to give the particular strength you need. If you think Nature, God, Books, Art, Music are not for you then you are very unique. The CYNIC falls in this last category and feels that drawing inner strength from any source but the latest fad in this or that field and impressing his associates with his cynicism is a test of strength. When he's alone and looks into a mirror he KNOWS he is bluffing. But sometimes the bluff becomes so big it overcomes doubts and grows very convincing. Yes, a man can fool himself but finally the price must be paid.

We are really not that sophisticated that we can operate without Nature, God and Art. Many have tried it and found the road sterile. We dread being called Naive. Imagine being regarded as simple. Yet for the sharp eye and heart, there are many sources of inner strength might be sparked in the way a bird flies, the wind blows, the silent majesty of a place of worship, watching people quietly waiting for a subway, a child persistently building what falls, the clear horizon on a bright day, a cat's soft walk, or a sapling pushing out from rocks. Look for meanings and waste no time with self pity or cursing Fate or Cynical-know-it-all. It all starts with YOU personally and not groups or causes or slogans or any dime-a-dozen occupations for the gullible.

When you realize the difficulties a small bird faces with only his reflexes and wings you'll realize your advantages. But if you say that his advantages are sufficient for his world, look again at his problems and remember—he USES his particular powers to the fullest or he dies. And we live whether or not we use our particular powers. Better to look and learn basic meanings for us and really live.

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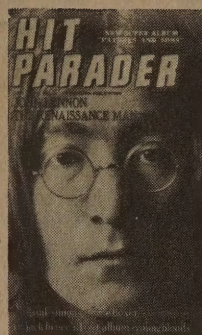
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OCTOBER, 1969



NOVEMBER, 1969



DECEMBER, 1969

Cat Mother  
The Country Thing  
Jethro Tull  
Rocks Surfing Days  
Chicago Blues  
Ringo Starr  
Mickey Newbury

"See"  
"Moody Woman"  
"Tomorrow, Tomorrow"  
"Spinning Wheel"  
"Love Me Tonight"  
"I Wanna Testify"  
"My Cherie Amour"

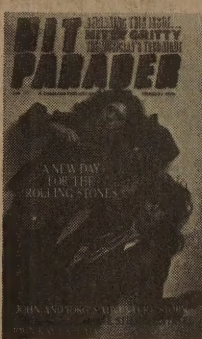
Bob Dylan Country  
John Mayall Interview  
The Doors Crumble  
John Lennon  
Jimi Hendrix  
Felton Jarvis

"Muddy River"  
"Soul Deep"  
"Choice of Colors"  
"Ballad of John & Yoko"  
"Along Came Jones"  
"Tell All The People"  
"Feeling Is Right"

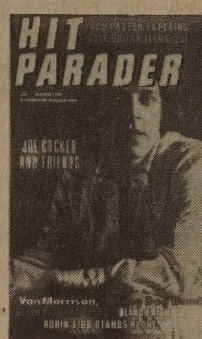
John Lennon  
Jack Bruce's First Album  
Youngblood Interview  
Paul Simon  
The Kinks  
Alan Price

"Green River"  
"Give Peace A Chance"  
"Honky Tonk Women"  
"Barabajagal"  
"Where Do I Go"  
"Working On A Groovy Thing"

JANUARY, 1970



FEBRUARY, 1970



MARCH, 1970

Jimi Hendrix  
Creedence Clearwater  
Rolling Stones  
Wilson Pickett  
Taj Mahal's Band  
Blind Faith

"Carry Me Back"  
"Running Blue"  
"I Can't Get Next To You"  
"Jean"  
"Easy To Be Hard"  
"That's The Way Love Is"  
"When I Die"

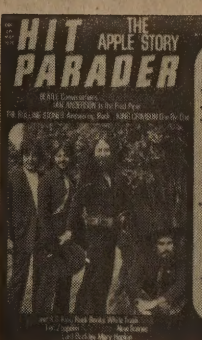
Rolling Stones  
John and Yoko's Adventure  
Story  
Beach Boys' Mike Love  
Steppenwolf's John Kay  
Johnny Cash  
Deep Purple

"Baby, It's You"  
"A Boy Named Sue"  
"World Pt. 1"  
"So Good Together"  
"And That Reminds Me"  
"Suspicious Mind"  
"I'm Gonna Make You Mine"

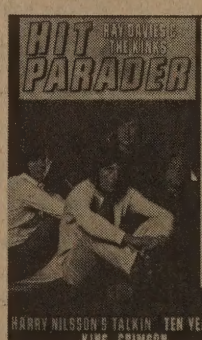
Joe Cocker & Friends  
Creedence Clearwater  
Van Morrison  
Keith Richard Talks  
Robin Gibb  
Bonzo Dog Band  
Blind Faith Quiz

"Holly Holy"  
"Na Na Hey Hey"  
"Yesterme, Yesteryou"  
"Take A Letter Maria"  
"Dock Of The Bay"  
"Eleanor Rigby"  
"Down On The Corner"

APRIL, 1970



MAY, 1970



JUNE, 1970

Jefferson Airplane  
Terry Reid  
Bee Gees  
Jack Bruce  
Eric Clapton  
Muscle Shoals Special  
Frank Zappa

"Whole Lotta Love"  
"La La La"  
"Jingle Jangle"  
"Jam Up & Jelly Tight"  
"I Want You Back"  
"Raindrops Keep Fall-  
ing On My Head"

Apple Story  
Rolling Stones  
King Crimson  
Led Zeppelin  
Mary Hopkin  
B. B. King  
Lord Buckley

"Thank You"  
"No Time"  
"Love Bones"  
"Everybody Is A Star  
She Came In Through  
The Bathroom Window"  
"Walking In The Rain"

Ray Davies and Kinks  
Harry Nilsson  
Ten Years After  
King Crimson  
Spirit  
John Mayall  
John Sebastian

"How Can I Forget"  
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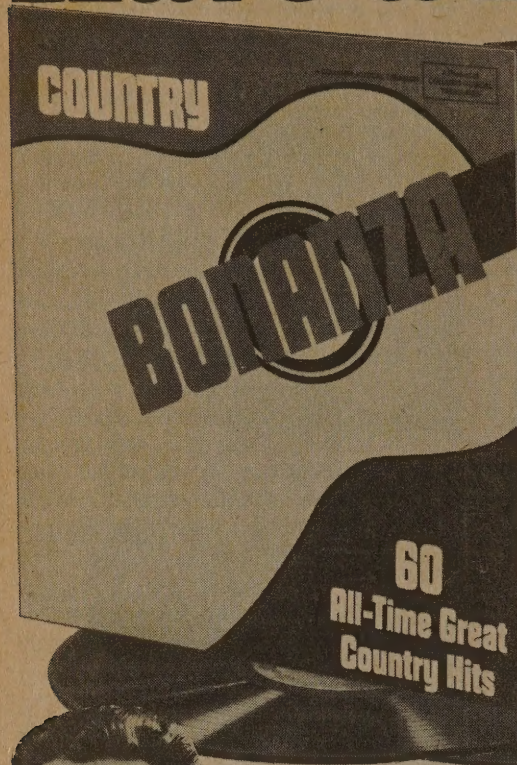
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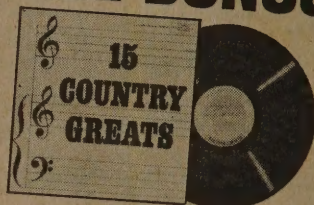


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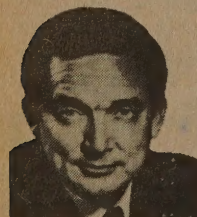
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B. J. and D. J.

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MARTY ROBBINS—

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THE CARTER FAMILY—

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CARL PERKINS—

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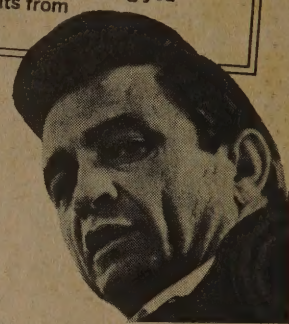
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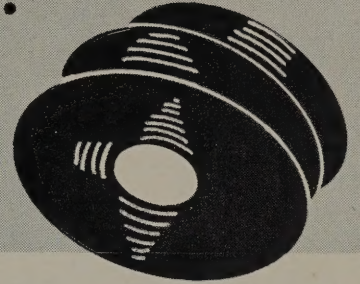
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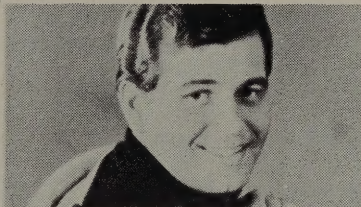


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